MASSART

MASSACHUSETTS COLLEGE
OF **ART AND DESIGN**

UNDERGRADUATE ACADEMIC CATALOGUE

2011/2012

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Massachusetts College of Art and Design

2011/2012

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Mission Statement

Massachusetts College of Art and Design is a public, independent college of art and design. The college's professional baccalaureate and graduate programs prepare students to participate in the creative economy as fine artists, designers, and art educators, and to engage in the well being of their society. As a national leader in visual art and design education, the college influences contemporary culture through the accomplishments of its alumni and the creative activities of its faculty and staff.

We base our priorities on a set of shared values:

- We affirm the inherent value of the arts as a life enhancing force.
- We recognize the power of art and design in many spheres of public life.
- We take pride in our unique heritage as the only publicly supported freestanding college of visual arts in the United States.
- We are committed to being an educational and cultural resource for the citizens of Massachusetts.
- We believe that academic excellence is fundamental to professional education in the visual arts.
- We believe that diversity-in background, status, culture, and viewpoint-is essential to a vital and creative community.
- We respect the roles and views of all members of our college community and operate our institution in a spirit of collegiality.
- We aspire to an ideal of service to the wider community and of advocacy for the value of the arts.

As artists, designers, and educators, we are committed to the following priorities:

- We provide rigorous professional programs in the visual arts, grounded in the broader context of liberal learning and designed to encourage individual creativity.
- We challenge students to develop their talents to their highest potential, questioning the traditional boundaries of disciplines.
- We work to build diversity and inclusiveness in our faculty, staff, and student body.
- We foster community-building both inside and outside the college.
- We educate students to examine critically the form and content of art, both their own and others', to understand it in historical, social, and global contexts.
- We choose faculty who are practicing professionals in their disciplines and whose work reflects the level of excellence we promote for our students.
- We seek students with excellent potential, regardless of limitations in their opportunities for preparation.
- We nurture the development of students as artists and as individuals, through services which meet their academic, personal, and social needs.
- We embrace new technologies as opportunities to advance the creative potentials of our disciplines, and we promote innovative and responsible uses of technology in the realization of artistic concepts.
- We recognize that artists and individuals educate themselves over a lifetime and are dedicated to serving that need.

HISTORY OF MASSACHUSETTS COLLEGE OF ART AND DESIGN

In the 1860s, civic and business leaders whose families had made fortunes in the China Trade, textile manufacture, railroads, and retailing, sought to influence the long-term development of Massachusetts. To stimulate learning in technology and fine art, they persuaded the state legislature to found several institutions, including the Massachusetts Institute of Technology (1860) and the Museum of Fine Arts (1870). The third of these, founded in 1873 was the Massachusetts Normal Art School. MassArt was created to satisfy two imperatives - a business demand for industrial drawing skills, and the belief of educators that training in drawing could promulgate both manual and intellectual skills, and yield even spiritual benefits. As crafted by its two founders, English art educator Walter Smith and Boston Brahmin arts impresario Charles Callahan Perkins, the new institution would produce drawing teachers required in schools throughout the Commonwealth, while at the same time educating professional artists, designers, architects, and scientists. The goal would be to educate men and women in the creative process, not merely train them to draw. It would "impart knowledge," Smith wrote, of "how to draw, not how to make drawings." He explained, "The process of drawing makes ignorance visible; it is a criticism made by ourselves on our perceptions, and gives physical evidence that we either think rightly or wrongly, or even do not think at all." Its roots in the economic and cultural dimensions of the Commonwealth ensured that the college would evolve with the times.

SIZE AND SCOPE

Massachusetts College of Art and Design provides state-of-the art facilities and studios housed in nine buildings along Huntington Avenue in the Fenway neighborhood of Boston, close by the Museum of Fine Arts and the Isabella Stewart Gardner Museum. The college offers twenty-two areas of concentration in fine arts, design and art education, and awards one undergraduate degree, the Bachelor of Fine Arts, and three graduate degrees, the Master of Science in Art Education, the Master of Fine Arts, and the Master of Arts in Teaching. (A Master of Architecture and Master is in the process of approval). The college also offers certificate programs in Graphic Design, Fashion Design, Furniture Design, and Industrial Design. The Fall 2010 enrollment was 1,785 full-time and 661 part-time students. MassArt is a Massachusetts state university and receives support from the Commonwealth of Massachusetts. There are differentiated tuition charges for in-state and out-of-state students. Massachusetts College of Art and Design holds accreditation from the New England Association of Schools and Colleges and from the National Association of Schools of Art and Design.

Academic Calendar 2011-2012

July

04 | Monday	College Closed-No Access

August

23-25 | Tues-Thurs	Transfer Student Registration

September

02 | Friday	International Student Orientation
03 | Saturday	Transfer Student Orientation
04-07 | Sun-Wed	Orientation-BFA
05 | Monday	Holiday Schedule-No Classes
06 | Tuesday	Opening Day Meeting for Faculty & Staff
07 | Wednesday	Majors' Orientation-No Classes
08 | Thursday	Classes Start-All Programs
21 | Wednesday	Add/Drop Deadline-All Programs | Internship Deadline | Late Registration Ends

October

10 | Monday	Holiday Schedule-No Classes
12 | Wednesday	Registration Information Issued
18 | Tuesday	Faculty & Staff Day-No Classes Before 6 p.m.
24 | Monday	Majors Advising Day for Spring 2012 | No Classes Before 6 p.m.
28 | Friday	Mid-Semester | Mid-Semester Warnings Issued BFA & PCE | All Spring 2011 Incomplete Grades Due
31 | Mon	Start of BFA Registration by Class

November

01-14 | Tues-Mon	BFA Registration by Class
11 | Friday	Holiday Schedule-No Classes
15-18 | Tues-Fri	Cross-Registration for Colleges of the Fenway
23 | Wednesday	No Classes | Offices Close 12 p.m. | Last Day to Withdraw from Class-BFA
24 | Thursday	College Closed-No Access
25-27 | Fri-Sun	Holiday Schedule-No Classes | College Closed-No Access

December

01 | Thursday	24 Hour Access Starts 7 a.m.
02 | Friday	Intent to Graduate Forms Due-BFA Seniors
08 | Thursday	Reading Day-No Classes
12 | Monday	Last Day of Classes-BFA, TPP
13 | Tues	Final Exams-BFA
14-22 | Wed-Thurs	BFA Review Boards
16 | Friday	Last Day of Classes-CFDC, GDC, IDC, PCE,
22 | Thursday	24 Hour Access Ends 5 p.m. | Lockers & Studios Vacated
24-02 | Sat-Mon	College Closed-No access

January

03 | Tuesday	Fall 2011 Grades Due
03-15 | Tues-Sun	Winter Session
10-12 | Tues-Thurs	Transfer Student Registration
16 | Monday	Holiday Schedule
17 | Tuesday	Opening Day Meeting for Faculty & Staff | Orientation-New Students BFA Program
18 | Wednesday	Classes Start-All Programs

February

01 | Wednesday	Add/Drop Deadline-All Programs | Late Registration Ends | Internship Deadline
20 | Monday	Holiday Schedule| No Classes
24 | Friday	Declaration of Major Due-All Studio Foundation Students

March

05-09 | Mon-Fri	Spring Break | No Classes-All Programs
14 | Wednesday	Registration Information Issued-BFA
19 | Monday	Mid-Semester | Mid-Semester Warnings Issued-All Programs
	All Fall 2011 Incomplete Grades Due
22 | Thursday	Faculty & Staff Day | No Classes Before 6 p.m.
23 | Friday	Mid-Semester Warnings Mailed
28 | Wednesday	Majors Advising Day for Fall 2012 | No Classes Before 6 p.m.

April

02-13 | Mon-Fri	BFA Registration by Class
16 | Monday	Holiday Schedule-No Classes
17-20 | Tues-Fri	Cross-Registration for Colleges of the Fenway
18 | Wednesday	Last Day to Withdraw from Class-BFA
26 | Thursday	24 Hour Access Starts 7 a.m.

May

04 | Friday	Reading Day-No Classes
07 | Monday	Last Day of Classes-BFA, TPP, IDC, PCE
08 | Tues	BFA Final Exams
09-16 | Wed-Wed	BFA Review Boards | Senior Design Reviews
11 | Friday	All First-Year Student Grades Due
16 | Wednesday	24 Hour Access Ends at 5 p.m.
17 | Thursday	Honors Convocation 5 p.m.
18 | Friday	Commencement 1 p.m. | Summer Internship Deadline | Studios & Lockers Vacated
21 | Monday	PCE Summer Program Begins
25 | Friday	All Spring 2012 Grades Due
28 | Monday	College Closed-No Access

Animation

The animation program exposes students to a wide range of experimental and conventional techniques. These include documentary animation, character animation, stop motion, experimental video, digitally generated animation, and other emerging technologies. Regardless of their preferred technique, students learn to adopt strong problem-solving strategies.

Recognizing the collaborative nature of the medium, the program encourages collegiality and the development of interpersonal skills. Students learn how to critique their own work and the work of others in a constructive manner.

Coursework culminates in a degree project consisting of a sustained film as well as a portfolio and reel highlighting students' professional and creative objectives.

ANIMATION PROGRAM REQUIREMENTS

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing Studio I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing Studio II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
FRSM100	Freshman Seminar	F/S	3
HART100	Intro. to Western Art	F	3
HART (200 level)	History of Art Elective	S	3
LALW100	Written Communication	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
CDAN200	Animation 1	F	3
CDAN203	The Digital Toolbox	F	3
CDAN301	Animation II	S	3
CDAN202	Drawing for Animators	S	3
Pick one			3
CDIL205	Media Techniques		3
2DPA100	Intro. to Painting		3
Pick one			3
CDIL211	Human Figure in Illustration		3
3DCR251	Figurative Clay		3
2DPA102	Life Drawing		3
LALW200	Literary Traditions	F/S	3
HART	History of Art Elective	F/S	3
LASS	Social Science Elective	F/S	3
LAMS	Math/Science Elective	F/S	3
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
CDAN302	Animation III	F	3
CDAN403	Animation IV	S	3
MPFV214	Stop Motion Animation	F/S	3
	Studio Electives	F/S	12
HART	History of Art Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective	F/S	3
LALW	Lit/Writ/Film Elective	F/S	3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
CDAN400	Degree Project I	F	3
CDAN401	Animation Portfolio	S	3
CDAN402	Degree Project II	S	3
	Studio Electives	F/S	12
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Electives	F/S	6
HART or LA-SS/LW/MS	History of Art, Social Science, Lit/Writ/Film or Math/Science elective	F/S	3
	Total Credits		30

SUMMARY

Studio Foundation	18
Animation	36
Liberal Arts	24-30
History of Art	12-18
Studio Electives	24
Total	120

ANIMATION COURSE DESCRIPTIONS

CDAN200 Animation 1
An introduction to the fundamental principles of expression through movement in time, sequential composition, editing, and integration of image sequences and sound. A series of short projects will apply basic animation principles. Presentations and projects involve simple phenomena of cycles, transformations, transitions, sequential structure and the expression of emotional and kinetic states. The use of digital still and video cameras is introduced, as well as sound integration, editing and story structure using current digital software combined with traditional techniques.

hybrid studio/critique
departmental requirement

CDAN201 CG Fundamentals
Introduction to the CG environment with an emphasis on physical motion, weight, texture, form and strategies for problem solving. Animation principles are translated into established and emerging 3D digital technologies.

hybrid studio/critique
departmental requirement

CDAN202 Drawing for Animators
Drawing for Animators will build drawn animation skills through in-class exercises and related assignments. Students will animate all their work on paper using a variety of dry and wet media. They will gain knowledge of the physics of motion, squash and stretch, time-based blurring, perspective in motion, kinesthesia, and the use of light and shadow. Observational skills will be enhanced by using a live model, and by analyzing live-action footage and exemplary animation.

Prerequisites: Animation I, Stop Motion I, or consent of instructor
hybrid studio/critique
departmental requirement

CDAN203 The Digital Toolbox
This course serves as an introduction to various alternative animation techniques, with emphasis on how an individual animation artist might innovate ways to integrate continually emerging digital tools into his or her work. Software applications such as Photoshop, Final Cut Pro, Flash, Illustrator and After Effects are introduced and incorporated into assignments that include "old-school" animation devices and techniques such as Zoetropes, flipbooks, rotoscoping and multi-plane shooting. Additionally, Mini-DV, and digital still cameras, along with digital audio recorders are introduced. A semester-long, image-based digital animation will be produced, along with numerous shorter assignments. There will be portions of class time made available for workshop.

hybrid studio/critique
departmental requirement

CDAN207 Toolbox Two
This course will explore how concepts and creative project solutions can be further articulated through an expanded use of digital software and media. Toolbox Two will build on principles and techniques introduced in Digital Toolbox. Students will work on project-based assignments that require use of both 2D and 3D software. Through screened examples, workshops, visiting lecturers, critiques, and trial and error, participants will gain familiarity with problem-solving strategies and inventive use of digital resources in animation.

Prerequisites: CDAN203
hybrid studio/critique
departmental requirement

CDAN300 Character Animation
A study of the use and dynamics of the character in animation. Through screenings, guest lecturers, workshops, critiques, design, performance and animation exercises, students will explore the fundamentals of character animation. Course emphasis is on 2D formats, although there may be some 3D content mixed in.

Prerequisite: CDAN200 & CDAN203, or permission of instructor
hybrid studio/critique
departmental elective

CDAN301 Animation II
Animation II will introduce students to various mixed media approaches to animation design. Students will learn strategies enabling them to complete several short animated films within a single semester. They will be instructed in numerous elements necessary to create an independently authored animated film, including the concept of unity, advanced camera techniques, and the language of the cinema. Further emphasis will be placed on experimentation, auteurism, and expressionistic use of materials. There will be regular screenings of exemplary animation and regular classroom critiques.

Prerequisites: Animation I, Stop Motion I, or Drawing for Animators
hybrid studio/critique
Culturally Diverse Content
departmental requirement

CDAN302 Animation III
Animation III is a course that focuses on various narrative forms for animated short films. A wide range of exercises are employed to address issues of both content and form, such as: creating an animated film by utilizing documentary audio or found sound, interpreting an existing work of poetry, adapting a news article, and translating a theatrical script into a visual storyboard. Students are expected to work both individually and collaboratively.

Prerequisites: CDAN301
critique
Culturally Diverse Content
departmental requirement

CDAN303 Sound Design for Animators
Soundtracks for motion pictures are possibly the least noticed element, yet provide the strongest cues to the viewers' emotional response. This course will enhance the student's understanding of the power of sound as well as providing the vocabulary to make meaningful aural decisions. Students will create audio pieces that stand alone and later synchronize them with animation.

hybrid studio/critique
departmental elective

CDAN304 Design for Animators
This course will focus on opportunities and strategies for design in the context of 2D and selected 3D animations. Through screenings, discussions, projects and in class experimentation, the class will explore the role and decisions of the "designer." These choices are made in areas including color, form, environments, lighting, character, mark making, camera choices, typography and textures. Students will be encouraged to develop innovative solutions in design. Working counter to the conventions of industry trends will be the goal.

critique
departmental elective

CDAN306 Toolbox III
Continued study of the digital realm in animation. Primary focus is on 3D computer animation.

Prerequisites: CDAN207
hybrid studio/critique
departmental elective

CDAN392 AN Course Assistantship

CDAN398 AN Internship

CDAN399 AN Independent Study

critique

CDAN400 Degree Project I
The first of two semesters involving investigation and articulation through animation of a topic of personal interest for each student. This course involves extensive scholarly research and experimentation including short trials runs of techniques and strategies. All these are used on the path towards completion of a comprehensive film or set of films. At the close of the first semester, students will have defined their intentions through a completed animatic essay on purpose and intent, design studies, trial shorts, and a minimum of one minute of completed footage representative of their final product.

critique
departmental requirement

CDAN401 Animation Portfolio
Animation Portfolio provides a concentrated opportunity for graduating seniors to develop content and practices directed towards their professional goals in the field of animation. Through a series of projects, lectures and workshops, students develop professional standards and produce a finished portfolio and show reel.

critique
departmental requirement

CDAN402 Degree Project II
The second of two semesters involving investigation and articulation through animation of a topic of personal interest for each student. Students complete all phases of production and promotion of their chosen project.

Prerequisites: CDAN400
critique
departmental requirement

CDAN403 Animation IV
Animation IV is an advanced-level production course in which students produce one high-end, purpose-driven animation. Emphasis is placed on clear communication of ideas, which is challenged through intensive group critique of every phase of the process: from script to storyboard to animatic to finished animation. Complete musical score and sound design is coordinated via a semester-long collaboration with students from Berklee College of Music. Additionally, students will complete three, ten-second "style emulations" which closely examine the work of independent animators.

Prerequisites: CDAN302
critique
departmental requirement

ANIMATION FACULTY

LELAND BURKE, PROFESSOR
BFA, UNIVERSITY OF GEORGIA
MFA, RHODE ISLAND SCHOOL OF DESIGN

TAMMY MARIE DUDMAN, ASSISTANT PROFESSOR
BFA, RHODE ISLAND SCHOOL OF DESIGN
MFA, MILTON AVERY GRADUATE SCHOOL OF THE ARTS, BARD COLLEGE

STEVEN GENTILE, ASSOCIATE PROFESSOR
BFA, RHODE ISLAND SCHOOL OF DESIGN

FLIP JOHNSON, PROFESSOR
BFA, SCHOOL OF THE MUSEUM OF FINE ARTS

Architectural Design

The undergraduate pre-professional architecture program offers a course of study in architecture. Elective offerings include topics such as exhibit design, furniture design, and sustainable design. As students advance, they learn to solve increasingly complex problems and to design buildings, interiors, and structures that satisfy social, aesthetic, safety, and ecological considerations.

Classes are taught by practicing professionals and are friendly, informal, and highly participatory. Field trips to building sites, seminars on leading design issues, and research on the nature of materials and technologies complement coursework.

Graduates of MassArt's undergraduate architecture program have routinely gained admission to excellent graduate programs around the country. Now students have the additional option of attaining a master of architecture degree at MassArt with an additional four semesters following the four-year undergraduate program. (The program is in the proces of obtaining NAAB accreditation).

ARCHITECTURAL DESIGN PROGRAM REQUIREMENTS

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing Studio I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing Studio II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
FRSM100	Freshman Seminar	F/S	3
	Studio Elective	F/S	3
HART100	Intro. to Western Art	F	3
HART	History of Art Elective	S	3
LALW100	Written Communication	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
EDAD200	Pattern Language & Morphology in Architecture	F	3
EDAD202	Methods and Materials	F	3
EDAD223	Architectural Design I	S	3
EDAD227	Architectural Structures I	S	3
EDAD102	Architectural Technical Drawing	F/S	3
EDAD219	AutoCAD Space Planning	F/S	3
LALW200	Literary Traditions	F/S	3
LASS	Social Science Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Electives	F/S	6
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
EDAD310	Architectural Design II	F	3
EDAD317	Architectural Structures II	F	3
EDAD320	Architectural Design III	S	3
EDAD327	Architectural Structures III	S	3
EDAD350	Building Components and Details	S	3
	Studio Elective	F/S	3
HART	History of Art Elective	F/S	3
LALW	Lit/Writ/Film Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective	F/S	3
HART or LA-SS/LW/MS	History of Art, Social Science, Lit/Writ/Film or Math/Science elective	F/S	3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
EDAD410	Architectural Design IV	F	3
EDAD450	Architecture Degree Project I (Research)	F	3
EDAD451	Architecture Degree Project II (Design)	S	3
	Studio Electives	F/S	15
HART	History of Art Elective	F/S	3
LAMS (or EDAD417)	Math/Science elective (or Structures IV)	F/S	3
	Total Credits		30

SUMMARY

Studio Foundation	18
Architecture	36
Liberal Arts	24-30
History of Art	12-18
Studio Electives	24
Total Credits	120

ARCHITECTURAL DESIGN COURSE DESCRIPTIONS

EDAD102 Architectural Technical Drawing
Development of a variety of design/technical drawing skills through exploration in various media using architectural design contexts. Attention is given to 3D material rendition, construction means, and form characteristics through measuring, documentation and transformation into 2D drawing. Freehand and hard line drawing including plan, section, elevation, axonometric, isometric, and perspective are covered through a diverse set of drawing projects.

critique
departmental requirement

EDAD200 Pattern Language & Morphology in Architecture
An introduction to the design processes used in all areas of architecture and basic design, students develop a foundation in the principles of design through concept development, perception, comprehension and visual communication through sketches, measured drawings and models.

Prerequisites: Concurrent or previous enrollment in EDAD102 Technical Drawing and EDAD 202 Methods and Materials or equivalent as approved by Instructor. (A preparatory course to studio design issues, required of all undergraduates in the program.)

studio
Culturally Diverse Content
departmental requirement

EDAD202 Methods and Materials
This course introduces students to the origins, properties, working methods and assembly techniques of the major materials that comprise the built environment with a focus on the development of woodshop skills and wood frame construction.

Prerequisites: Concurrent or previous enrollment in EDAD200 Pattern Language
hybrid studio/critique
Culturally Diverse Content
departmental requirement

EDAD203 3D Modeling for Freshman
An exploration of form.Z as an introduction to 3D modeling skills. Various design projects are used as the basis to explore the 2D and 3D tools to form a basic understanding of the software.

hybrid studio/critique
all college elective

EDAD205 Technical Drawing as an Art Form
The goal of this course is to reestablish this classic form of drawing. Assignments will stress the technical aspects of pencil as well as pen and ink drawing. Students will be introduced to axonometric views, perspective construction and freehand object drawings of interior and exterior views. Lectures will include technical drawing and architectural renderings from the golden age.

critique
all college elective

EDAD216 History of Architecture and Urban Planning I
The course examines building cultures from different periods and places, beginning with pre-history and ancient civilizations from more than 5000 years ago that kept the first written records, through the era of medievalism up to the dawn of modernity. Emphasis is given to different aspects of the built domain: selected individual buildings, their symbolical significance, layouts, spatial organization, construction, building materials and technologies, along with buildings' sites and city plans within the broader urban and cultural landscapes. Each lecture is based on a variety of case studies of buildings and settlements explored within their specific geographies and historical settings. Rather than asking for simple memorizing of particular data or dates, students develop skills of analyzing, comparing and getting oriented within distinct historical spaces and periods.

lecture/seminar
Culturally Diverse Content
departmental requirement

EDAD219 AutoCAD Space Planning
Current professional and architectural design and drafting software is introduced in the context of space planning for domestic, educational, commercial and industrial uses. The process of planning space is covered from interviewing the client, measuring and documenting existing space and equipment, understanding the needs of the users, applying building codes, ergonomic requirements, and accessibility laws, producing several logical preliminary schemes, to finally developing a partial set of working drawings for the scheme selected, using the 2D features of AutoCAD. Typical projects include interior space use, reflected ceiling, dimensions and details, material and color plans.

Prerequisites: Computer literacy - previous experience with modeling and other programming recommended, but not required.
critique
departmental elective

EDAD223 Architectural Design I
As a first architectural design studio designed to provide a basis in architecture and interior architecture, students are introduced to program and layout, access systems, siting, and elementary building systems including foundations, stick frame construction, and roof framing. Through a series of projects of increasing complexity, students work on designs that include small scale private and public programs.

Prerequisites: Undergraduates: EDAD200 Pattern Language, EDAD102 Architectural Technical Drawing, and EDAD202 Methods and Materials.
studio
Culturally Diverse Content
departmental requirement

EDAD227 Architectural Structures I
Introduces construction at a domestic scale through lectures, slides and field trips. Structural calculations include safe selection of building parts by stress analysis, beam equations and column computations. Students learn sufficient wood and masonry building techniques to design a small wood frame building. Assisgnments include structural models and calculations.

lecture/seminar
Culturally Diverse Content
departmental requirement

EDAD300 Design/Build/Artisanry
Development of technical drawing skills through exploration in various media using architectural or industrial design contexts. Introduces various drawing techniques. Attention is given to 3D material rendition, construction means, and form characteristics through measuring, documentation, and transformation into 2D drawing. Freehand and hard line drawing including plan, section, elevation, axonometric, isometric, and perspective.

critique
departmental elective

EDAD301 Design Works at MassArt
Design Works is a multi-disciplinary critique and seminar class in current design/build topics. Invited experts in the design and research field provide background as well as project information, design briefs, and demonstrate skills in developing essential design tools. The class centers around a real project exercise based upon the actual needs of an educational, corporate, or community partner. Typical topics may include a range of interior and building design interventions- for example, a shared public space for the proposed new residence hall at the college, or a similar collective space. Semester to include field trips, student presentations of design projects including plans, sections, elevations, renderings and partial construction drawings of investigations. These projects may include modular details, kit of part construction, energy and sustainable design characteristics, analysis of precedent, daylighting and lighting principles, use of color, materials and assembly, furniture, and product design.

Prerequisites: Open to Freshmen with Permission of Instructor
critique
departmental elective

EDAD302 Sustainable Architecture
Providing a broad overview of ecology and landscape as a basis for understanding sustainable principles, the course follows research focusing on "deep retrofit" detailing for new and existing wood frame housing in various climates, with an emphasis on cold climates similar to New England. Lectures include siting, water and waste, trash and recycling, conservation and energy production, air, environment and health, materials and methods in construction, transportation, food production, native landscape design and the broader issues of building community. Sustainable construction principles centered in wood frame construction for both new and existing housing presented and researched including the current developments in details, environmental and energy systems alternatives. Individually and in groups, students are required to develop details for existing construction approaching zero-energy use in various climates, associated with an outline specification indicating materials, systems and energy sources. Each student will complete a drawn presentation, an individual outline specification, and a short presentation on a focused area of interest.

Prerequisites: EDAD223 Architectural Design I, or equivalent as approved by Instructor.
lecture/seminar
Culturally Diverse Content
departmental requirement

EDAD303 Lighting Design: First Light
First Light is a multi-disciplinary course in light and lighting design. Invited experts in the lighting and research field provide essential tools, background, and demonstrations in a lecture and presentation format, with the class culminating in a final project that solves a particular design issue. Each project is pre-selected based upon the actual needs of a corporate or community partner, and the students address specific component solutions that are covered in the course content. Typical topics include but are not limited to investigations of built form, analysis of precedent, day lighting, product design, line and low voltage systems, the science of light, experimentation of light as material, sustainability, lighting loads, solar energy systems, and physical applications. This course is open to all levels of students, with permission of the instructor, who are interesed in light and relevant problem solving. Field trips to local lighting design centers, actual state of the art projects, fabrication shops, and research by local design firms included. Study models, drawings, research and presentation boards in traditional and digital media.

Prerequisites: Open to all levels with permission of the instructor
critique
departmental elective

EDAD304 Urban Architecture
This course introduces students to a broad range of current and historic theories while also introducing the means and methods of understanding and developing urban planning concepts for the city at the scale of the neighborhood. Material presented covers issues of urban design and city evolution, locally and globally, as well as the social, economic and political forces shaping urban life. Current topics in urban design are discussed including sustainable cities and the development of urban centers, information architecture, density, urban transport and active communities. Related disciplines and policies relevant to urban projects are reviewed for a comprehensive investigation. Students will be required to develop schematic plans for a specific urban site or neighborhood, and through their research and understanding of the topics presented, cogently discuss their approach and design solutions.

Prerequisites: Open to architecture majors who are juniors and above.
critique
Culturally Diverse Content
departmental elective

EDAD307 Furniture Design I
This studio is designed as an introduction to the basic principles of furniture design as it relates to history, methods of production and style. Through a series of projects, students design and construct projects focusing on material selection, joinery conventions of similar and different materials and craft in assemblage. Students are encouraged to develop consistent formal elements in their designs, with attention to ease of use, function, assemblage and workmanship.

Prerequisites: EDAD202 Methods and Materials, or 3DSC102 Technology and Culture, or permission of Instructor
hybrid studio/critique
Culturally Diverse Content
all college elective

EDAD310 Architectural Design II
The studio focuses on the development of tools and fundamental skills for primary competence in design leading to an emerging ability to integrate design explorations - the ability to think critically about and integrate research and precedents, climate and site, program, use and structural building propositions.

Prerequisites: EDAD223 or EDAD305 Architectural Design I or equivalent as approved by Instructor
studio
Culturally Diverse Content
departmental requirement

EDAD311 Interior Architecture I
Students are introduced to the basic principles of interior architecture, seen as an extension of the built environment. Through documentation, research in modular frameworks, program interpretation, the nature of renovation, the interpretation of materials and the development of color and texture assemblages, students are exposed to the processes of visual communication using a variety of forms. Interior spaces must satisfy both the artistic and functional requirements of place making for inhabitation. Projects require skills in form and program development, building systems, code requirements and space planning.

critique
required & elective

EDAD312 Net Zero House
As a collaborative design intensive, students are invited from multiple disciplines in design and research to develop preliminary schematic designs for a house approaching net-zero energy use. A local New England site will be proposed with the potential to be designed for a non-profit community group. Taught collaboratively by architects, sustainable engineers, and energy design professionals, the course will focus on a house of 800-1000 square feet, that produces, stores and sells energy, powers its mechanical systems, collects waste and rainwater and has high insulation values, while providing a "laboratory" framework for students to explore new concepts in sustainable design and construction. Students also develop a website to display the course outcomes.

Prerequisites: EDAD223 Architectural Design. Students must be juniors or above in architecture or other related engineering programs.
lecture/seminar
departmental elective

EDAD315 3D Computer Modeling
An exploration of form.Z for computer-aided designing and Photoshop for manipulation of images created with form.Z. Includes investigation of a wide variety of applications of these skills.

lecture/seminar
departmental elective

EDAD317 Architectural Structures II
Continues structural design of wooden buildings and computations for generic or special extra load applications requiring compound wood sections. Introduces steel construction and calculation for steel beams and columns. Environmental systems of plumbing, heating and insulation are covered and students design a domestic plumbing system.

Prerequisites: EDAD227 Architectural Structures I, or equivalent as approved by Instructor.
lecture/seminar
departmental requirement

EDAD320 Architectural Design III
Students are exposed to a design project of increasing complexity and scale including an investigation of mixed use programming within the same or related buildings, experimentation with the design and selection of their own structural systems and application of sustainable principles to their design concepts and details.

Prerequisites: EDAD310 Architectural Design II or equivalent as approved by Instructor. (This studio is required of all undergraduates and graduates in the program) studio
departmental requirement

EDAD321 Interior Architecture II
Students are introduced to the basic principles of interior architecture seen as an extension of the built environment. Through documentation, research in modular frameworks, program interpretation, renovation, and the development of material, color and texture assemblages, projects expose students to understanding user requirements and program development as the basis for the design projects. Through a series of project designs, students develop familiarity with

formal systems and their relationship to building systems, code requirements and space planning.

Prerequisites: EDAD223
studio
departmental requirement

EDAD322 Interior Archtecture III
Students are exposed to a design project of increasing complexity and scale with an investigation of a mixed-use program in an adaptive reuse building context. Students are exposed to design projects that incorporate sustainable design principles including materials selections, shared space programming, daylighting, energy conservation and use, and environmental systems that support their project concept.

Prerequisites: EDAD321 Interior Architecture II and EDAD317 Structural Design II
studio
departmental requirement

EDAD327 Architectural Structures III
Introduces structure design of compound steel beams and columns and long span trusses of steel or wood. Environmental systems/building science topics include electricity, wiring, lighting and daylighting, long span roofing and foundation and site methods.

Prerequisites: EDAD317 Architectural Structures II, or equivalent as approved by Instructor
lecture/seminar
departmental requirement

EDAD330 The Art of Furniture Design I: Fundamentals of Design and Construction
In this course, students initiate and are guided through a hands-on design/build project based on fundamental tenets of furniture design. Students will come to class with work from Design Processes for Furniture Design to use as the basis for their project. This studio shop course will begin with a review of design fundamentals and the concept design process. If necessary, concepts are refined through additional drawings and maquette model making as preparation for the concluding phase: completion of the final product. This class will also be open to students outside of the certificate program who have experience in basic hand tool use and maintenance as well as a comfort level for work in standing machine power tools.

Prerequisites: Design Processes for Furniture Design
hybrid studio/critique
departmental elective

EDAD340 The Art of Furniture Design II: Fundamentals of Design and Construction
In this course, students initiate and are guided through a hands-on design/build project based on fundamental tenets of furniture design. Students will come to class with work from Design Processes for Furniture Design to use as the basis for their project. This studio shop course will begin with a review of design fundamentals and the concept design process. If necessary, concepts are refined through additional drawings and maquette model making as preparation for the concluding phase: completion of the final product. This class will also be open to students outside of the certificate program who have experience in basic hand tool use and maintenance as well as a comfort level for work in standing machine power tools.

Prerequisites: The Art of Furniture Design: Fundamentals of Design and Construction I
hybrid studio/critique
departmental elective

EDAD350 Building Components and Details
This course investigates the nature of construction material and the inherent ways that materials behave, using these properties in small-scale design studies. Construction assemblies are studied for their logic and design opportunities. Students use industry conventions such as dimensioning and material constraints in designs to develop projects through drawing, models and building actual details. The work is developed in architectural, interior and industrial design contexts.

Prerequisites: Concurrent or previous enrollment in EDAD223 Architectural Design I and EDAD202 Methods and Materials. This course is required of all undergraduates in the program and provides a means for undergraduates to design and explore constructed building details.
hybrid studio/critique
departmental requirement

EDAD356 Exhibit Design
The intent of this class is to discover and explore the basic principles of designing exhibits, including structural frameworks, ergonomics, scale, graphics, and an exploration of materials, form and fabrication. Students are exposed to concepts of time and the multiple types of display for selling, celebrations, fairs, expositions and markets.

Prerequisites: Open to all majors; limited spaces will be reserved for freshman.
critique
Culturally Diverse Content
departmental elective

EDAD360 Furniture Fabrication for a Sustainable Future
This course combines the fine art of furniture making with state of the industry design and fabrication techniques. Students develop their woodworking skills in fabrication, material selection, joinery, and the design of modular systems. Beginning with a set of individually generated or group designs, each student is responsible for creating a built piece that represents an understanding of efficiency, sustainability, and incorporates a range of possible uses: for living, learning, and work spaces. The context for the project is the proposed 1000 SF Solar Decathlon house currently under development by Team Massachusetts - a joint project with MassArt and Umass Lowell. The individual student built pieces were exhibited along with the completed house on the National Mall in Washington, DC in September of 2011.

Prerequisites: prior woodshop experience
hybrid studio/critique
all college elective

EDAD391 Rendering
Architectural rendering using traditional and digital media of interior and exterior views of the built environment for all students of architecture and interior architecture. The course includes a particular focus on developing sections and using drawing to understand the building envelope. Students work with various media, techniques, in black and white and color to produce renderings from actual sites, photographs, drawings and plans. Shadows, material delineation, texture, perspective and axonometric techniques are discussed.

Prerequisites: Open to architecture majors who are juniors and above.
critique
departmental elective

EDAD392 AD Course Assistantship

EDAD398 AD Internship

EDAD399 AD Independent Study

EDAD3X5 Berlin: Cutting-edge Contemporary Architecture and Public Art
This elective studio will lead students on a ten day study tour of Berlin, the capital of Germany, and provide opportunity for cross-disciplinary, collaborative, project-based learning. Study emphasis will be placed on recent developments in architecture and public art following the fall of the Berlin Wall in 1989. The educational theme will particularly stress sustainable architecture and design, because there is substantial new development that showcases best practices, and the most advanced work in sustainability is occurring in Europe. The Berlin program will consist of three main components: 1) visit and study important sites of contemporary architecture, public art, and planning; 2) meet with professionals in the fields of public art and architecture; and 3) create a hands-on, interdisciplinary, collaborative art project.

travel
Culturally Diverse Content
all college elective

EDAD401 Integrated Systems
Students explore strategies for enclosing buildings and examine how to integrate the building enclosure with its surrounding environment including framing, climate modification, and building services systems. Using their design from a prior studio as the basis for developing building enclosure systems, students will research and explore multiple building service/ environmental systems that complement their design in a sustainable context. This exploration includes how to evaluate, select and coordinate the structural framing and commonly used building service and environmental systems in association with the building envelope and its details. Students use their projects to gain knowledge of these systems as well as discover how to coordinate the interface between dissimilar enclosure systems.

Prerequisites: Arch. Structures I, II & III
lecture/seminar
departmental elective

EDAD402 Professional Practice
Students are introduced to the issues of architectural practice through social and community design issues, fiduciary responsibility, design and construction contracts and contract law, regulations and codes governing design and construction, ethics, sustainability and environmental issues and requirements for planning, site design and building design and construction.

Prerequisites: EDAD320 Architectural Design III (required of all graduates in the program) Permission of Instructor required of students in the undergraduate program.
lecture/seminar
departmental elective

EDAD404 Advanced Lighting/City Lights
Students are introduced to the responsibility of the practice through social and community design issues, fiduciary responsibility, design and construction contracts and contract law, regulatings and codes governing design and construction, ethics, sustainability and environmental issues and requirements for both building and site design.

lecture/seminar
departmental elective

EDAD407 Furniture Design II
This studio is designed as a continuation of projects covering many of the principles of Furniture I with an emphasis on more independent projects.

Prerequisites: EDAD202 Methods and Materials or 3DSC102 Technology and Culture, or permission of Instructor
hybrid studio/critique
Culturally Diverse Content
departmental elective

EDAD410 Architectural Design IV
Architectural design projects of increasing complexity, to include multi-storied construction proposed in the public realm on an urban site. The course provides a framework for making clear design decisions related to the development of solving complex programming skills in a community setting. Projects use a range of building systems requiring long spans and taller structures in steel and concrete. The studio begins with a short project exercise in manipulating an existing exposed column and beam grid system in order to investigate the structural frame, closure and edge conditions.

Prerequisites: EDAD320 Architectural Design III
studio
departmental requirement

EDAD411 Interior Architecture IV
Interior Architecture IV includes projects of increasing complexity, emphasizing understanding space as the essence of place. The course provides a framework for design decisions related to complex programs, systems and planning of public and private large-scale interior spaces.

Prerequisites: EDAD322
hybrid studio/critique
departmental requirement

EDAD417 Architectural Structures IV
Introduces structural design of 3-hinged arches and concrete buildings including computations for safe selection of beams, joists, slabs and columns. Environmental systems/ building science topics include active and passive solar design, HVAC, acoustics, fire alarm, sprinkler, security and elevators, concrete methods, and critical path method job planning.

Prerequisites: EDAD327 Architectural Structures III, or equivalent as approved by Instructor.
lecture/seminar
departmental requirement

EDAD430 Architectural Design V
Students are introduced to design projects increasing in complexity. The focus in this studio will be on a community-based project with a focus on urban design issues. Students will focus on issues of mixed use, frameworks for urban design, and social and political issues of urban structures. The studio will have a basis in sustainable design issues as they affect transportation, mixed use, materials, alternative power and urban systems.

Prerequisites: EDAD410, EDAD3X7 and formal admission into the M. Arch. Program, or permission of instructor
critique
departmental elective

EDAD440 Intermediate Furniture Design: Pre-Capstone Studio
Working with greater autonomy in the shop environment, each student develops a more advanced design project in consultation with faculty. The project will be based on students' ongoing practice of concept documentation and idea development in their sketchbooks, and focused on continued evolution of individual vision and practice. Practical issues such as rapid decision making and timely procurement of materials are incorporated into the design/build process. This course may be combined with the Art of Furniture class, depending upon enrollment.

hybrid studio/critique
departmental elective

EDAD441 Furniture Design Capstone
This is the culmination of a five semester concentration on the development of studio furniture. Students are required to produce a significant work of merit—a furniture suite, or a series of pieces—in order to successfully complete the capstone course. The expectation is for the student to produce work which is a cohesive representation of his or her individual aesthetic voice and vision. As such, the final work will be the defining element of the emerging artist's portfolio as the student moves into professional practice.

Prerequisites: Intermediate Furniture Design: Pre-Capstone studio
hybrid studio/critique
departmental elective

EDAD450 Architecture Degree Project I (Research)
This course is the first of a two-semester senior architectural degree project. This project will be the vehicle for students to develop techniques to self sufficiently research, explore, develop and ultimately demonstrate the validity of an architectural thesis / proposition put forth by the student. In this semester students will identify a thesis / proposition of personal interest to them; they will develop a comprehensive preliminary architectural program that supports the thesis / proposition; and they will identify a locally available site which will provide an appropriate context for the proposed project. Through research, evaluation, analysis and testing, the student will confirm the feasibility of the chosen project to accomplish the architectural goals and support the thesis / proposition stated by the student.

Prerequisites: EDAD410 Concurrent or prior enrollment in Architectural Design IV (Required of all undergraduates in the program)
lecture/seminar
Culturally Diverse Content
departmental requirement

EDAD451 Architecture Degree Project II (Design)
This is the second semester course in a design study in architecture, lasting one year for each of the graduating seniors in architecture. Students come to this class armed with the products of EDAD450 - thesis concept, a comprehensive program, a feasibility study, and preliminary design drawings. In this semester students focus on their building design in plan, section, elevation, structural models of various scales, details, building envelope studies, environmental and service systems into a final design set, with details appropriate to their projects. Students shall be required to provide a bound book and associated CD organized to show process, outcomes, and the fully developed design documentation including photographs of the final project.

Prerequisites: EDAD450 Architecture Degree Project I
studio
Culturally Diverse Content
departmental requirement

EDAD452 Interior Architecture Degree Project I (Research)
The student proposes a complex interior architecture project during this first semester of a two-part exploration. In this semester, the student develops a thesis for research, conducts research on the thesis proposition, including finding and utilizing a professional relevant to their selected project. The student researches, documents and develops a program, taking into consideration existing building conditions, location and user program needs, and develops preliminary drawings, models, prototypes as relevant to their design.

Prerequisites: Concurrent or previous enrollment in EDAD411 Interior Architecture IV
lecture/seminar
Culturally Diverse Content
departmental requirement

EDAD453 Interior Architecture Degree Project II (Design)
This is the second semester of a dedicated studio that combines the research and preliminary designs from the first studio with in-depth study of materials, techniques, volume sequences, furniture and building details from their proposed thesis developed in the first semester, and continue to elaborate and develop these ideas into a final thesis presentation.

Prerequisites: EDAD452
studio
departmental requirement

ARCHITECTURAL DESIGN FACULTY

ROBERT COPPOLA, PROFESSOR
B.ARCH, CATHOLIC UNIVERSITY OF AMERICA
MA, CORNELL UNIVERSITY

PAUL HAJIAN, PROFESSOR
BS, MIT SEMESTER EXCHANGE PROGRAM,
HARVARD GRADUATE SCHOOL OF DESIGN
M.ARCH, MIT

MARGARET HICKEY, PROFESSOR
BA, MECHANICAL ENGINEERING, MIT
BA, ARCHITECTURE, MIT

PATTI SEITZ, PROFESSOR
BA, WASHINGTON UNIVERSITY IN ST. LOUIS
MA, WASHINGTON UNIVERSITY IN ST. LOUIS
M.ARCH, MIT

Art Education

The Art Education Department prepares students to be skillful, imaginative, and socially engaged teachers and artists. Students can choose from five programs:

ART TEACHER EDUCATION provides a broad, generalist education in studio work and eligibility for state licensure to teach in the visual arts.

STUDIO EDUCATION provides expertise and preparation in a single studio area and eligibility for state licensure to teach in the visual arts.

MUSEUM EDUCATION specializes in art history, museum study, and art education. It is intended for students who want to work in museums or programs interfacing with collections or gallery exhibitions.

COMMUNITY EDUCATION prepares students to work in settings outside the traditional classroom - in hospitals, after-school programs, cultural centers, or homeless shelters. The studio portion of the program provides a broad, generalist education in art.

COMMUNITY-STUDIO EDUCATION prepares students to work in settings outside the traditional classroom - in hospitals, after-school programs, cultural centers, or homeless shelters. The studio portion of the program provides expertise and preparation in a single studio area.

Students in all five programs take introductory seminars in teaching new and traditional media and human development. They also learn about different instructional methods and the challenges their students face in their daily lives. In addition, all students are required to complete four interdisciplinary portfolio courses, which demonstrate their competency in art-making.

MassArt's Saturday Studios program affords an opportunity for students to gain supervised and supported hands-on experience as educators by teaching Saturday morning art classes to children grades 4 through 12.

ART TEACHER EDUCATION PROGRAM REQUIREMENTS

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN182	Visual Language I	F	3
SFDN181	Drawing Studio I	F	3
SFDN186	Visual Language II	S	3
SFDN185	Drawing Studio II	S	3
SFDN183	Form Study	F/S	3
AETE301 or AETE406	Portfolio I or II	F/S	3
FRSM100	Freshman Seminar	F/S	3
HART100	Intro. to Western Art	F	3
HART (200 level)	History of Art Elective	S	3
LALW100	Written Communication	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
AETE201	Art & Human Development	F/S	3
AETE208*	Seminar I: Contemporary Teaching Practices	F/S	3
AETE209*	Seminar II: Contemporary Art Practices	F/S	3
2D	Studio Elective, Fine Arts or Design	F/S	3
3D	Elective, Fine Arts or Design	F/S	3
	Media Elective	F/S	3
	Studio Elective	F/S	3
LALW200	Literary Traditions	F/S	3
LASS280	Introduction to Psychology	F/S	3
HART	History of Art Elective	F/S	3
	Total Credits		30

**AETE208 and AETE209 must be taken simultaneously.*

SUMMARY

Studio Foundation	18
Art Education	45
Liberal Arts	12-27
History of Art	12-27
Studio Electives	30
Total	132

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
2D	Studio Elective, Fine Arts or Design	F/S	3
3D	Elective, Fine Arts or Design	F/S	3
	Media Elective	F/S	3
AETE300	Seminar III: Issues and the Individual Learner	F/S	3
AETE307	Saturday Studios Prepracticum I	F/S	3
Take 6 credits from:			
AETE301	Portfolio I		3
AETE406	Portfolio II		3
HART	History of Art Elective	F/S	3
HART or LA-SS/LW	Non-Western History of Art, Social Science, or Lit/Writ/Film elective	F/S	3
HART or LA-SS/LW	History of Art, Soc. Sci. or Lit/Writ/Film elective	F/S	3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
AETE400	Saturday Studios Prepracticum II	S	3
2D	Studio Elective, Fine Arts or Design	F/S	3
3D	Elective, Fine Arts or Design	F/S	3
	Studio Elective	F/S	3
AETE301 or AETE406	Portfolio I or II	F/S	3
AETE404	Seminar IV: Creating Community		3
AETE409	Portfolio III: Capstone Projects		3
HART or LA-SS/LW	History of Art, Soc. Sci. or Lit/Writ/Film elective	F/S	6
LAMS	Math/Science Elective	F/S	3
	Total Credits		30

NINTH SEMESTER

COURSE NO.	COURSE NAME	SEM.	CR.
AETE407	Student Teaching Practicum		6
AETE408	Seminar V: Designing Curriculum in the Visual Arts		3
AETE414	Portfolio: Artist/Teacher Seminar		3
	Total Credits		12

STUDIO EDUCATION PROGRAM REQUIREMENTS

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN182	Visual Language I	F	3
SFDN181	Drawing Studio I	F	3
SFDN186	Visual Language II	S	3
SFDN185	Drawing Studio II	S	3
SFDN183	Form Study	F/S	3
AETE301 or AETE406	Portfolio I or II	F/S	3
FRSM100	Freshman Seminar	F/S	3
HART100	Intro. to Western Art	F	3
HART (200 level)	History of Art Elective	S	3
LALW100	Written Communication	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
AETE201	Art & Human Development	F/S	3
AETE208*	Seminar I: Contemporary Teaching Practices	F/S	3
AETE209*	Seminar II: Contemporary Art Practices	F/S	3
	Studio Major	F/S	12
LALW200	Literary Traditions	F/S	3
LASS280	Introduction to Psychology	F/S	3
HART	History of Art Elective	F/S	3
	Total Credits		30

**AETE208 and AETE209 must be taken simultaneously.*

SUMMARY

Studio Foundation	18
Art Education	42
History of Art	12-24
Liberal Arts	12-24
Studio Major	36
Total Credits	132

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
	Studio Major	F/S	12
AETE301 or AETE406	Portfolio I or II	F/S	3
AETE300	Seminar III: Issues and the Individual Learner	F/S	3
AETE307	Saturday Studios Prepracticum I	F/S	3
HART	History of Art Elective	F/S	3
HART or LA-SS/LW	Non-Western History of Art, Social Science, or Lit/Writ/ Film Elective	F/S	3
HART or LA-SS/LW	History of Art, Soc. Sci. or Lit/Writ/Film Elective	F/S	3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
AETE400	Saturday Studios Prepracticum II	S	3
	Studio Major	F/S	12
AETE301 or AETE406	Portfolio I or II	F/S	3
AETE404	Seminar IV: Creating Community		3
AETE409	Portfolio III: Capstone Projects		3
HART or LA-SS/LW	History of Art, Soc. Sci. or Lit/Writ/Film Elective	F/S	3
LAMS	Math/Science Elective	F/S	3
	Total Credits		30

NINTH SEMESTER

COURSE NO.	COURSE NAME	SEM.	CR.
AETE407	Student Teaching Practicum		6
AETE408	Seminar V: Designing Curriculum in the Visual Arts		3
AETE414	Portfolio: Artist/Teacher Seminar		3
	Total Credits		12

MUSEUM EDUCATION PROGRAM REQUIREMENTS

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN182	Visual Language I	F	3
SFDN181	Drawing Studio I	F	3
SFDN186	Visual Language II	S	3
SFDN185	Drawing Studio II	S	3
FRSM100	Freshman Seminar	F/S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
HART100	Intro. to Western Art	F	3
HART (200 level)	History of Art Elective	S	3
LALW100	Written Communication	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
AETE201	Art & Human Development	F/S	3
AETE208*	Seminar I: Contemporary Teaching Practices	F/S	3
AETE209*	Seminar II: Contemporary Art Practices	F/S	3
3D	Studio Elective, Fine Arts or Design	F/S	3
2D	Studio Elective, Fine Arts or Design	F/S	3
LALW200	Literary Traditions	F/S	3
LASS280	Introduction to Psychology	F/S	3
HART	Elective in Ancient or Medieval History of Art	F/S	3
HART	Elective in Renaissance or Baroque History of Art	F/S	3
HART	History of Art Elective	F/S	3
	Total Credits		30

**AETE208 and AETE209 must be taken simultaneously.*

SUMMARY

Studio Foundation	18
Art Education	39
History of Art	27-30
Liberal Arts	12-15
Studio Electives	21
Total Credits	120
Total with Student Teaching	132

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
AETE301	Portfolio I	F/S	3
AETE406	Portfolio II	F/S	3
	Media or Design Elective	F/S	3
	Studio Electives	F/S	6
AETE300	Seminar III: Issues and the Individual Learner	F/S	3
AETE307	Saturday Studios Prepracticum I	F/S	3
HART	Elective in Modern History of Art	F/S	3
HART	Elective in Contemporary History of Art	F/S	3
HART	Elective in Non-Western History of Art	F/S	3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
AETE404	Seminar IV: Creating Community	F	3
AETE411	Museum/Community Internship	F	3
AETE400	Saturday Studios Prepracticum II	S	3
AETE412	Seminar VI: Exhibitions: Concept, Context, and Audience	S	3
3D	Elective, Fine Arts or Design	F/S	3
2D	Elective, Fine Arts or Design	F/S	3
AETE301 or AETE406	Portfolio I or II	F/S	3
AETE409	Portfolio III: Capstone Projects		3
HART	400-Level Seminar	F/S	3
LAMS	Math/Science Elective	F/S	3
	Total Credits		30

NINTH SEMESTER (OPTIONAL)

COURSE NO.	COURSE NAME	SEM.	CR.
AETE407	Student Teaching Practicum	F/S	6
AETE408	Seminar V: Designing Curriculum in the Visual Arts	F/S	3
AETE414	Portfolio: Artist/Teacher Seminar	F/S	3
	Total Credits		12

COMMUNITY EDUCATION PROGRAM REQUIREMENTS

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN182	Visual Language I	F	3
SFDN181	Drawing Studio I	F	3
SFDN186	Visual Language II	S	3
SFDN185	Drawing Studio II	S	3
FRSM100	Freshman Seminar	F/S	3
SFDN183	Form Study	F/S	3
AETE301 or AETE406	Portfolio I or II	F/S	3
HART100	Intro. to Western Art	F	3
LALW100	Written Communication	F/S	3
	Total Credits		27

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
2D	Elective, Fine Arts or Design	F/S	3
3D	Elective, Fine Arts or Design	F/S	3
	Media Elective	F/S	3
AETE201	Art & Human Development	F/S	3
AETE208	Seminar I: Contemporary Teaching Practices	F/S	3
AETE209	Seminar II: Contemporary Art Practices	F/S	3
3D	Studio Elective	F/S	3
LALW200	Literary Traditions	F/S	3
HART	History of Art Elective	F/S	3
LASS280	Intro. to Psychology	F/S	3
	Total Credits		30

SUMMARY

Studio Foundation	18
Art Education	39
Liberal Arts	12-24
Studio Electives	27
History of Art	12-24
Total Credits	120
Total with Student Teaching	132

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3D	Elective, Fine Arts or Design	F/S	3
2D	Elective, Fine Arts or Design	F/S	3
	Media Elective	F/S	3
AETE301	Portfolio I	F/S	3
AETE406	Portfolio II	F/S	3
AETE300	Seminar III: Issues and the Individual Learner	F/S	3
AETE307	Saturday Studios Prepracticum I	F/S	3
HART	History of Art Elective	F/S	3
HART or LA-SS/LW	Non-Western History of Art, Social Science or Lit/Writ/Film elective	F/S	3
HART or LA-SS/LW	History of Art, Social Science, or Lit/Writ/Film elective	F/S	3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
AETE404	Seminar IV: Creating Community	F	3
AETE400	Saturday Studios Prepracticum II	F/S	3
AETE409	Portfolio III: Capstone Projects	F/S	3
2D	Elective, Fine Arts or Design	F/S	3
3D	Elective, Fine Arts or Design	F/S	3
AETE411	Museum/Community Internship	F/S	3
AETE412	Seminar VI: Exhibitions: Concept, Context, and Audience	S	3
AETE301 or AETE406	Portfolio I or II	F/S	3
LAMS	Math/Science Elective	F/S	3
HART or LA-SS/LW	History of Art, Social Science, or Lit/Writ/Film elective	F/S	3
	Total Credits		30

NINTH SEMESTER (OPTIONAL)

COURSE NO.	COURSE NAME	SEM.	CR.
AETE408	Seminar V: Designing Curriculum in the Visual Arts	F/S	3
AETE414	Portfolio: Artist/Teacher Seminar	F/S	3
	Total Credits		6

COMMUNITY STUDIO EDUCATION PROGRAM REQUIREMENTS

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN182	Visual Language I	F	3
SFDN181	Drawing Studio I	F	3
SFDN186	Visual Language II	S	3
SFDN185	Drawing Studio II	S	3
FRSM100	Freshman Seminar	F/S	3
SFDN183	Form Study	F/S	3
AETE301 or AETE406	Interdisciplinary Portfolio I or II	F/S	3
HART100	Intro. to Western Art	F	3
HART	History of Art Elective	S	3
LALW100	Written Communication	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
	Studio Major	F/S	12
AETE201	Art & Human Development	F/S	3
AETE208*	Seminar I: Contemporary Teaching Practices	F/S	3
AETE209*	Seminar II: Contemporary Art Practices	F/S	3
LALW200	Literary Traditions	F/S	3
HART	History of Art Elective	F/S	3
LASS280	Introduction to Psychology	F/S	3
	Total Credits		30

**AETE208 and AETE209 must be taken simultaneously.*

SUMMARY

Studio Foundation	18
Art Education	36
Liberal Arts	12-18
Studio Major	36
History of Art	12-18
Total Credits	120
Total with Student Teaching	132

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
	Studio Major	F/S	12
AETE300	Seminar III: Issues and the Individual Learner	F/S	3
AETE307	Saturday Studios Prepracticum I	F/S	3
*Take 6 credits from:			6
AETE301	Portfolio I		3
AETE406	Portfolio II		3
HART	History of Art Elective	F/S	3
HART or LA-SS/LW	Non-Western History of Art, Social Science, or Lit/Writ/ Film elective	F/S	3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
AETE404	Seminar IV: Creating Community	F	3
AETE400	Saturday Studios Prepracticum II	S	3
AETE409	Portfolio III: Capstone Projects	S	3
AETE412	Seminar VI: Exhibitions	S	3
AETE411	Museum/Community Internship	F/S	3
	Studio Major	F/S	12
LAMS	Math/Science Elective	F/S	3
	Total Credits		30

NINTH SEMESTER (OPTIONAL)

COURSE NO.	COURSE NAME	SEM.	CR.
AETE407	Student Teaching Practicum	F/S	6
AETE408	Seminar V: Designing Curriculum in the Visual Arts	F/S	3
AETE414	Portfolio: Artist/Teacher Seminar	F/S	3
	Total Credits		12

ART EDUCATION COURSE DESCRIPTIONS

AETE201 Art & Human Development
An exploration of cognitive and psycho-social development of learners through psychological, sociological, and anthropological theories. Theories of development and the nature of art-making are the focus of the course.

lecture/seminar
Culturally Diverse Content
departmental required/ all college elective

AETE208 Seminar I: Contemporary Teaching Practices
Seminar I and Seminar II run in tandem to provide a sophomore-level introduction to teaching and contemporary art. In Seminar I, visits to a variety of educational settings (including public schools, after-school programs, alternative programs, art spaces, and community centers) introduce students to teaching contexts. The course begins to prepare them for their responsibilities as teachers.

Prerequisites: Co-requisite: Seminar II: Contemporary Art Practices
lecture/seminar
departmental requirement

AETE209 Seminar II: Contemporary Art Practices
Seminar I and Seminar II run in tandem to provide a sophomore-level introduction to teaching and contemporary art. In Seminar II, visits to a variety of art settings (including museums, galleries, and artists' studios) introduce students to contexts where art is made and produced, exhibited, and experienced. The course begins to prepare them to be socially responsible artist/educators.

Prerequisites: Co-requisite: Seminar I: Contemporary Teaching Practices
lecture/seminar
departmental requirement

AETE300 Seminar III: Issues and the Individual Learner
An opportunity for students to explore skillful communication, particularly as it relates to expectations, beliefs, relationships, and management with children and youth. Also, an examination of contemporary readings and models that link diversity and art education. Fieldwork with a variety of learners is a significant component of the course.

Prerequisites: AETE201, AETE208, AETE209
lecture/seminar
Culturally Diverse Content
departmental requirement

AETE301 Portfolio I
The series of Portfolio courses requires students to place their college-wide learning in studios and critical studies in the context of art educaton. Substantive interdisciplinary projects are required for each seminar. The projects will steadily build towards fulfilling the Artist/Teacher Portfolio requirements established by the Art Education Department. Students may register for any of the Portfolio I or II sections.

hybrid studio/critique
Culturally Diverse Content
departmental required/ all college elective

AETE307 Saturday Studios Prepracticum I
An intensive study of a variety of teaching models and their respective planning strategies. Reading and discussions will address writing lesson plans, conducting instructional sessions, and assessing student learning. Students make direct field observations in schools, community settings, and museums. Students will also be required to serve as research and teaching assistants to the Saturday Studios teachers on at least three Saturday mornings.

Prerequisites: AETE201, AETE208, AETE209
lecture/seminar
Culturally Diverse Content
departmental requirement

AETE400 Saturday Studios Prepracticum II
A teaching experience to practice theories and models of teaching in the context of the Saturday Studios setting. Through readings, class discussions, and coaching sessions, students analyze communication skills and motivational techniques to inform their practice. Students reflect upon all aspects of their teaching and set goals to address challenges they encounter.

Prerequisites: AETE307
lecture/seminar
Culturally Diverse Content
departmental requirement

AETE404 Seminar IV: Creating Community
An examination of a variety of community arts programs in order to understand how artists and arts administrators approach the design and implementation of art education programs in community settings. Students will design and implement a community art project as part of the course.

Prerequisites: AETE307 (requisite - can be taken concurrently)
lecture/seminar
Culturally Diverse Content
departmental requirement

AETE406 Portfolio II
The series of Portfolio courses requires students to place their college-wide learning in studios and critical studies in the context of art education. A minimum of three substantive projects will be required for each seminar. The projects will build steadily towards fulfilling the Artist/Teacher Portfolio requirements established by the Art Education Department. Students should register for any of the Portfolio I or II sections.

hybrid studio/critique
Culturally Diverse Content
departmental required/ all college elective

AETE407 Student Teaching Practicum
Students are placed for their practicum in area schools for either Pre-K - 8 or 5-12 licensure. They work closely with cooperating teachers designing, teaching, and evaluating lessons relating to the school curriculum. They are supervised by MassArt faculty and attend a weekly seminar on issues related to their teaching experience. They compile a teaching portfolio and hang an exhibition of their students' work.

Prerequisites: AETE400, AETE412 or AETE 404
practicum/mix
Culturally Diverse Content
departmental requirement

AETE408 Seminar V: Designing Curriculum in the Visual Arts
An exploration of the philosophical, socio-cultural, and personal issues that shape teaching practices. Through readings and critical analysis of existing models, students design individual solutions to curriculum problems in the visual arts. (This course is usually taken concurrently with the Student Teaching Practicum or the Community or Museum Internship.)

Prerequisites: AETE400
lecture/seminar
Culturally Diverse Content
departmental requirement

AETE409 Portfolio III: Capstone Projects
An opportunity for reflection on, refinement, and presentation of prior learning in the program; a search for lasting connections between creating and teaching. Students consider classroom goals and teaching styles in direct relation to how artists experience making, viewing, and learning. This course further supports teachers in using their own art-making, personal sources of inspiration, and reactions to works of art in teaching. As students move through the portfolio I and II sequence, this course will become the culmination of the resulting Artist/Teacher portfolio projects.

Prerequisites: AETE400; All Portfolio I & II requirements; also by permission of instructor
hybrid studio/critique
Culturally Diverse Content
departmental requirement

AETE411 Museum/Community Internship
Provides a field-based setting for Museum and Community Education students. Students work with museum or community professionals and a college supervisor to build skills and insights that will advance their knowledge of the museum or community education profession.

Prerequisites: AETE404
practicum/mix
departmental requirement

AETE412 Seminar VI: Exhibitions: Concept, Context, and Audience
This course explores the role and responsibilities of museums and galleries in presenting objects to the public. Coursework examines the history of museums and the rise of art collections for public viewing. Students work on a group project in which they develop an exhibition in conjunction with a local cultural institution. In addition to creating artwork for the show, the students focus on curating, installing and developing educational materials for the public. The class examines the Looking to Learn gallery education program at MassArt and visits Boston area galleries and museums as part of the course work.

Prerequisites: AETE301, AETE307
lecture/seminar
Culturally Diverse Content
departmental requirement

AETE414 Portfolio: Artist/Teacher Seminar
This class is designed to help teaching interns navigate the balance between being an artist while being a teacher. Students collaborate to find ways to maintain their own art practice, to bring the works and practices of contemporary art into teaching, create and participate in communities of support, and to use art and teaching practices as foundations for research.

Prerequisites: AETE 400; all Portfolio I, II, and III requirements
hybrid studio/critique
departmental requirement

ART EDUCATION FACULTY

BETH BALLIRO, ASSISTANT PROFESSOR
BA, SMITH COLLEGE
MSAE, MASSACHUSETTS COLLEGE OF ART AND DESIGN

JOHN CROWE, ASSOCIATE PROFESSOR
BA, MASSACHUSETTS COLLEGE OF ART AND DESIGN
MAE, UNIVERSITY OF MASSACHUSETTS
PHD, UNION UNIVERSITY

AIMEE DEBOSE, ASSISTANT PROFESSOR
BA, GORDON COLLEGE
MSAE, MASSACHUSETTS COLLEGE OF ART AND DESIGN

JEN HALL, PROFESSOR
BFA, KANSAS CITY ART INSTITUTE
M.VIS, MIT

LOIS HETLAND, PROFESSOR
BSS, CORNELL COLLEGE
EDM, HARVARD UNIVERSITY
EDD, HARVARD UNIVERSITY

ADRIANA KATZEW, ASSISTANT PROFESSOR
BA, HARVARD UNIVERSITY
EDM, HARVARD UNIVERSITY GRADUATE SCHOOL OF EDUCATION
EDD., HARVARD UNIVERSITY GRADUATE SCHOOL OF EDUCATION

STEVEN LOCKE, ASSISTANT PROFESSOR
BS, BOSTON UNIVERSITY
BFA, MASSACHUSETTS COLLEGE OF ART AND DESIGN
MFA, MASSACHUSETTS COLLEGE OF ART AND DESIGN

DANIEL SERIG, ASSOCIATE PROFESSOR
BFA, WASHINGTON UNIVERSITY IN ST. LOUIS
M. ED., NATIONAL-LOUIS UNIVERSITY
EDD, TEACHERS COLLEGE, COLUMBIA UNIVERSITY

Fashion Design

The Fashion Design Department teaches students to design, research and construct both couture and ready-to-wear garments. Students are encouraged to explore their individual interests and to develop their own style as they master illustration, design, pattern drafting and mass-production techniques. Students also gain exposure to the design of theatrical costumes and digital textiles.

Traditional methods of foundation and shape are developed for couture and bespoke clothing. Trend forecasting and fabric innovations are explored for ready-to-wear line production. Computer knowledge in industry software Adobe Photoshop and Illustrator along with Gerber CAD are incorporated into the curriculum.

Program faculty teach time-honored design methods along with cutting edge computer design technology as students complete ensembles in a variety of apparel categories while considering issues of marketability, cost, care and comfort.

For the degree project undertaken during the senior year, students create a signature line or collection, drawing upon independent research and their individual aesthetic. Students have participated in Council of Fashion Designers of America competitions and team projects with the Italian Trade Commission, Chadwick's and Karmaloop.

Fashion design students obtain internships and positions–from designing to manufacturing and product development; theater costuming and retail merchandising–with Michael Kors, Rag and Bone, DKNY, Karl Lagerfeld, Anna Sui, Boston Ballet, Victoria's Secret, Puma, Nautica, Zac Posen, Tory Burch, Betsy Johnson, Armani AX, Tommy Hilfiger, Reebok, Boston Conservatory, Phillip Van Heusen, Natori, Sterlingwear, Talbots, Fossil, Vera Wang, Nicole Miller, J.Jill, Appleseed, and Andrew Harmon.

FASHION DESIGN PROGRAM REQUIREMENTS

Fashion design at MassArt occurs at the nexus of haute couture and commerce, where the catwalk meets the street. The fashion design program teaches students to create both one-of-a-kind and ready-to-wear garments, while considering issues of cost, care, comfort and marketability. Students are encouraged to explore their individual interests and to develop their own style as they master detailing techniques, design, and pattern-making. Program faculty teach traditional design methods alongside cutting-edge computer design technology. Students also gain exposure to the design of accessories and theatrical costumes. For the degree project undertaken during the senior year, students create a signature line of garments, drawing upon independent research and their individual aesthetic. Recent projects include African-inspired millinery, costumes derived from the Sami culture, and a line of sportswear inspired by the history of aviation. Fashion design graduates regularly obtain positions in well-known fashion design companies such as Tommy hilfiger, DKNY, Talbot's, Nicole Miller, Victoria's Secret, and Briggs.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN182	Visual Language I	F	3
SFDN181	Drawing Studio I	F	3
SFDN185	Drawing Studio II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
FRSM100	Freshman Seminar	F/S	3
HART100	Intro. to Western Art	F	3
HART (200 level)	History of Art Elective	S	3
LALW100	Written Communication	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
EDFD220	Fashion Illustration I	F	3
EDFD256	Pattern Drafting and Construction I	F	3
EDFD205	Textiles and U4ia	F	3
EDFD221	Fashion Illustration II	S	3
EDFD255	Creative Fashion Design I	S	3
EDFD257	Pattern Drafting and Construction II	S	3
LALW200	Literary Traditions	F/S	3
LASS	Social Science Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective	F/S	3
LAMS	Math/Science Elective	F/S	3
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
EDFD354	Creative Fashion Design II	F	3
EDFD358	Fashion Marketing	F	3
EDFD353	Pattern Drafting and Construction III	F	3
EDFD355	Creative Fashion Design III	S	3
EDFD359	Tailoring	S	3
	Studio Electives	F/S	6
HART	History of Art Elective	F/S	3
LALW	Lit/Writ/Film Elective	F/S	3
HART or LA-SS/LW/MS	History of Art, Social Science, Lit/Writ/Film or Math/Science elective	F/S	3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
EDFD450	Degree Project I	F	3
EDFD455	Creative Fashion Design IV	F	3
EDFD451	Degree Project II	S	3
	Studio Electives	F/S	12
HART	History of Art Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Electives	F/S	6
	Total Credits		30

SUMMARY

Studio Foundation	18
Fashion Design	42
History of Art	12-18
Liberal Arts	24-30
Studio Electives	18
Total Credits	120

FASHION DESIGN COURSE DESCRIPTIONS

EDFD101 Culture, Dress and Identity
This course will examine the relationship between culture, dress and identity. We will look broadly across the world at how dress and adornment are extensions of one's culture and identity and compare and contrast this to our own. We will explore the significance of dress through rituals, ceremonies and rites of passages as well as through a social and political lens. We will also examine the effects of globalization on dress, what this means in our contemporary world, and how this is leading us into the future.

lecture/seminar
all college elective

EDFD102 Color, Line, and Design
This is a hands-on class using innovative 2D and 3D projects and field trips to explore basic design elements and color theory which have direct application across all areas of Design. The student will develop skills to communicate ideas through bold and deliberate use of color, pattern and shape and follow those ideas through to create a variety of end products with awareness of the past and an eye to the future.

critique
all college elective

EDFD202 History of Textiles
This History of Textiles course will survey the fascinating development of textiles around the globe, from ancient to modern times, familiarizing students with specific styles, techniques, and constructions. Students will learn to identify motifs and patterns, as well as explore the cultural and historical milieu in which these textiles were created and used. Particular attention will be placed on understanding the role of textiles in clothing design.

lecture/seminar
departmental elective

EDFD205 Textiles and U4ia
Students use advanced industry applications in U4ia (CAD system) for creating printed fabrics, knit, and woven presentation boards. Students develop knowledge of scanning, color reduction, creating and putting into repeat, original textile designs.

critique
departmental requirement

EDFD206 Handbag Design I
Accessories are a major part of the fashion industry. Explore handbag design accessory specialization in this course that includes a brief history of the handbag, researching present trends and creating your own handbag designs. Using industry standards, students will design and construct a clutch, soft shoulder and other handbags.

critique
departmental elective

EDFD207 Fashion History II
In the second half of Fashion History, this course explores the glamorous fashions of the Rococo period. Magnificent architecture, artworks, and portraits painted by English and French artists set the tone for the early part of the course. Rigid garments are a reflection of the social structure and class system that will come undone with the rise of the French Revolution. "The Age of Napoleon" (or French Empire as it is more typically known) will be depicted in all of its contrived glory by Jacques Louis David in paintings elevating the newly formed French court in 1804. This course will also cover the rise of the new middle class, the elongated and romantic span of the Victorian era (1837-1901), and the development of machinery to speed up textile production, mechanical looms, and the sewing machine. The changes in masculine and feminine roles will also play a part in the reaction to fashion for the people who lived in those times. Paris, as the new center of fashion with the development of the French Couture and the designer salon, will be examined from the 1850's to the 1960's. Art, culture, music, and the "Silver Screen" will provide a backdrop for the direction of fashion throughout the twentieth century.

lecture/seminar
Culturally Diverse Content
all college elective

EDFD208 Digital Tools/Fashion Design
An introduction to the creative, technical and research skills needed in designing apparel. Projects develop sketching techniques and use of apparel software, U4ia, for design and execution of presentation boards.

critique
departmental requirement

EDFD220 Fashion Illustration I
An introduction to the methods of Illustration for the fashion designer. Basic anatomy and analysis of the idealized fashion female and male figures will be emphasized through demonstrations and in-class exercises. Students will illustrate color fashion plates with apparel details, fashion silhouettes, and textile rendering using magic marker, watercolor, acrylic, and gouache. Basic layout skills, critique and editing processes are critical foundation teachings. Flat sketch, technical drawing skills are taught.

hybrid studio/critique
Culturally Diverse Content
departmental requirement

EDFD221 Fashion Illustration II
An advanced course in rendering fashion illustration for the fashion designer both by hand and Adobe Photoshop. The fashion figures will be manipulated in multi-figure fashion spreads for collection and portfolio building. Demonstrations by instructor on layout and composition variables incorporating interactive movement of both the figure and the clothing. Anatomy studies, exaggeration of the garment silhouette, volumizing and creative style stressed. Advanced textile rendering and detailed flat sketching. Instructor led combination techniques of both hand and computer-aided fashion rendering.

Prerequisites: EDFD220
critique
departmental requirement

EDFD255 Creative Fashion Design I
Communication of original ideas using geometric principles in design as well as master block pattern structure. Students learn fundamental draping and development. Basic garment construction and the experience in translating creative designs into 3D form. Work in fabric and non-textiles.

Prerequisites: EDFD256
hybrid studio/critique
Culturally Diverse Content
departmental requirement

EDFD256 Pattern Drafting and Construction I
An introduction to the principles and procedures in the development and use of the flat pattern. The course introduces basic master block patterns with design changes.

hybrid studio/critique
departmental requirement

EDFD257 Pattern Drafting and Construction II
Development of master block patterns to include dress and pant with additional design options. Introduction to machine stitching for basic garment construction.

Prerequisites: EDFD256
critique
departmental requirement

EDFD260 Fashion Industry Production/Gerber
Designing for mass-production using CAD - Gerber garment technology. Production methods of design and pattern/marker making utilizing the Accumark Silhouette System.

Prerequisites: EDFD256
critique
departmental elective

EDFD301X Brazil: Global Community Fashion Design Partnership
A small team of advanced students will be offered the opportunity to live and work with the artisans of Terra Prometida, in Fortaleza, Brazil. The Design Partnership will directly address the goal of sustainable employment for a group of women who are perfecting their apparel and accessory design skills focusing on renda de bilro or Brazilian bobbin-lace. The groundwork for this exchange is the work of a non-profit organization, Fairloom. The challenge is to find products that can be marketed in the United States, yielding enough of an income for the women to support themselves as well as continue to support their on-going business endeavor. Students will have projects to complete on their own as well as participate in the required workings of a small fashion/textile business. The first half of the trip will be spent finding inspiration in the surroundings. Along with starting the design process of their own concepts, students will help the women with some fashion production elements. The second half of the trip will be used to collaborate with the women on design ideas for garments and accessories. The real privilege of this situation is being invited into a community so different and yet with such shared values and interests.

travel
all college elective

EDFD303 Paris to Antwerp: Crossing the Fashion Spectrum
This course will examine both the historical heritage of couture design as found through the textiles, techniques and craftsmanship of the designers, as well as a contemporary view of the globalization of fashion and where designers are heading in the future. We will examine how old world techniques continue to shape and work within the technological advancements of the present day. Students will examine how Antwerp has surfaced as a leading innovative force in fashion and what this means in the larger global context. All of this will be accomplished through lectures and coursework throughout the semester and will culminate with a two week travel program to Antwerp and Paris. Students will complete a final project based on their research, exploration and travel experiences.

travel
all college elective

EDFD316X The Fashion Marketplace
Designing your first fashion collection is just the beginning. Reaching potential customers is equally important. This course is all about the business of fashion and how to pitch your creations to retailers, clients, and the media. Topics will include understanding today's retail landscape (from pricing and merchandising to trade shows and key selling opportunities), as well as fashion marketing skills, such as brand building, capitalizing on trends, and public relations/advertising campaigns. For the final project, students will create, merchandize, and promote a temporary retail store at MassArt where their clothing designs will be sold to the public following the fashion shows in May.

Prerequisites: EDFD255, EDFD256, EDFD257
lecture/seminar
departmental elective

EDFD353 Pattern Drafting and Construction III
A course in advanced pattern drafting and grading techniques that emphasize tailored silhouettes. Students create original patterns as a means to experiment with advanced tailoring.

Prerequisites: EDFD256, EDFD257
hybrid studio/critique
departmental requirement

EDFD354 Creative Fashion Design II
Intermediate level fashion design. Students develop more intricate designs into finished projects. Emphasis is on personal interpretation of projects in ready-to-wear categories that include swimwear, sportswear and outerwear.

Prerequisites: EDFD255
hybrid studio/critique
Culturally Diverse Content
departmental requirement

EDFD355 Creative Fashion Design III
Students develop more intricate designs into finished projects. Emphasis is on personal interpretation of projects in couture design that include lingerie, bridal, eveningwear and theatrical costume.

Prerequisites: EDFD354
hybrid studio/critique
Culturally Diverse Content
departmental requirement

EDFD358 Fashion Marketing
An examination of the major considerations involved in buying, selling, and promoting fashion merchandise in wholesale and retail markets. Through an analysis of American and European industry, students learn research techniques and identify professional resources.

lecture/seminar
departmental requirement

EDFD359 Tailoring
Advanced construction techniques are used to develop knowledge of structure, shape, and tailoring to fit and style. Traditional methods of tailoring are utilized to create permanent shaping. Advanced principles of cut, seaming, hand-detailed construction and steam pressing help to develop a foundation to experiment with silhouettes.

Prerequisites: EDFD353
critique
departmental requirement

EDFD392 FD Course Assistantship

EDFD398 FD Internship

EDFD399 FD Independent Study

EDFD401 Digital Portfolio
The Digital Portfolio course is designed to prepare students to enter the industry by putting the body of their work through a filtering system that targets a desired audience. Students will work through a refining process created to give their work a competitive edge. Each phase of the course focuses on finding, cultivating and projecting the student's unique creative voice as they develop their portfolio. Through project development, student work will be assembled into a multi-faceted portfolio (physical and virtual) designed to adapt and grow to meet the needs of each student's goal regarding a particular career path or entrepreneurial endeavor.

lecture/seminar
departmental elective

EDFD450 Degree Project I
Students research and design a collection presenting a theme-oriented portfolio of finished work. Individual guidance in executing boards for original design ideas based on sources of inspiration that may include important artists, ancient cultures, historical eras, scientific resources or a specialized related technical design area. (two semesters)

Prerequisites: EDFD355, EDFD358
hybrid studio/critique
Culturally Diverse Content
departmental requirement

EDFD451 Degree Project II
Student research project - part II. Students present a theme-oriented formal collection of finished work based on their research. Sources of inspiration may include important artists, ancient cultures, historical eras, scientific resources, or a specialized related technical design area.

Prerequisites: EDFD450
critique
Culturally Diverse Content
departmental requirement

EDFD455 Creative Fashion Design IV
Students are encouraged to seek their personal direction in fashion design in order to develop their full potential while reaching professional standards in portfolio presentation. Students work on a collection of ensembles that represent advanced techniques in fashion design.

Prerequisites: EDFD355
hybrid studio/critique
Culturally Diverse Content
departmental requirement

EDFD457 Specialized Fashion Study
An introduction to related fashion specialties of millinery, gloves, footwear, handbags, fur, leather, and cosmetics. Topics include origins, methods of production and finishing, construction, terminology and quality identification. Assignments include millinery and glove design.

Prerequisites: EDFD355
lecture/seminar
departmental elective

EDFD458 Couture Techniques
Techniques and design details such as trapunto, couching, and quilting. Technical elements of the couture will include embroidery, pleating and advanced seam finishes.

Prerequisites: EDFD359
lecture/seminar
departmental elective

FASHION DESIGN FACULTY

JAYNE AVERY, ASSOCIATE PROFESSOR
BFA, MASSACHUSETTS COLLEGE OF ART AND DESIGN

JOHN DI STEFANO, PROFESSOR
BFA, MASSACHUSETTS COLLEGE OF ART AND DESIGN
M.ED, LESLEY UNIVERSITY

SONDRA GRACE, PROFESSOR
BFA, MASSACHUSETTS COLLEGE OF ART AND DESIGN
MA, UNIVERSITY OF MASSACHUSETTS

RENEE HARDING, ASSOCIATE PROFESSOR
BFA, RHODE ISLAND SCHOOL OF DESIGN

JAMES MASON, ASSISTANT PROFESSOR
BFA, MASSACHUSETTS COLLEGE OF ART AND DESIGN

JENNIFER VAREKAMP, ASSOCIATE PROFESSOR
BFA, MASSACHUSETTS COLLEGE OF ART AND DESIGN
EDM, HARVARD UNIVERSITY

Film/Video

The Film/Video program is committed to redefining what it means to be an artist working with the moving image. From gallery installations to multi-screen narratives to experimental and documentary shorts, our faculty encourages students to think outside the box to create works that move beyond traditional video and filmmaking. Our small class sizes facilitate one-on-one contact between faculty and student, and course content often includes direct manipulation of the media (handmade film); web performance projects (YouTube and performance); and real-time video effects (live video mixing).

Our students are consistently challenged to create new forms of viewing experiences, which may be personal, political, conceptual, abstract, visceral, and visionary. Students are also introduced to a wide range of historical works and contemporary discourse on media theory and practice. The Film/Video program provides students with a strong historical knowledge base, as well as teaching them technical skills and developing intimate understandings of their own imaginations.

In addition to the broad range of courses we offer, the longstanding MassArt Film Society, a renowned screening series programmed by professor Saul Levine, provides weekly screenings of a wide range of films and videos, and is often followed by a live discussion with the artist.

FILM/VIDEO PROGRAM REQUIREMENTS

Students in the film/video program apply twenty-first century technologies to develop and refine their personal aesthetic vision. The film/video program provides students with a critical understanding of the history and philosophy behind existing genres. Students develop a solid foundation in the basics of time-based media due to the curriculum's strong focus on production techniques. They then can acquire the skills and confidence to refine their own personal direction. Students take courses in 16 mm film, analog video, digital video, high-definition video, sound design, and non-linear editing. They develop a vocabulary with which to discuss their own productions and critique one another's work. In several classes, students form crews to work on one another's projects. By shifting roles, they work as a team and solve problems creatively as a group. Coursework culminates in an independent thesis project. Facilities include ample workspace and a wide array of film, video, and audio equipment.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing Studio I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing Studio II	S	3
SFDN186	Visual Language II	S	3
	Studio Elective	F/S	3
SFDN183	Form Study	F/S	3
FRSM100	Freshman Seminar	F/S	3
HART100	Intro. to Western Art	F	3
HART (200 level)	History of Art Elective	S	3
LALW100	Written Communication	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
MPFV220	Video 1	F	3
MPFV210	Film 1	F	3
MPFV245	Sound 1	F	3
MPFV221	Video 2	S	3
MPFV211	Film 2	S	3
	Studio Elective	F/S	3
LALW200	Literary Traditions	F/S	3
HART	History of Art Elective	F/S	3
LASS	Social Science Elective	F/S	3
LAMS	Math/Science Elective	F/S	3
	Total Credits		30

SUMMARY

Studio Foundation	18
Film/Video	39
History of Art	12-18
Liberal Arts	24-30
Studio Electives	21
Total Credits	120

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
MPFV322	Junior Major Viewing 1	F	3
MPFV325	Junior Major Viewing 2	S	3
MPFV312	Junior Major Production	S	3
	Studio Electives	F/S	9
*Choose 1 of 2			3
MPFV323	Experiments in Film Narrative		3
MPFV321	Short and Fast: From Idea to Critique		3
LALW	Lit/Writ/Film Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective	F/S	3
HART or LA-SS/LW/MS	History of Art, Social Science, Lit/Writ/Film or Math/Science elective	F/S	3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
MPFV410	Senior Thesis Studio 1	F	3
MPFV402	Contemporary Issues in Film/Video 1	F	3
MPFV411	Senior Thesis Studio 2	S	3
MPFV403	Contemporary Issues in Film/Video 2	S	3
	Studio Electives	F/S	9
HART	History of Art Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective	F/S	3
	Total Credits		27

FILM/VIDEO COURSE DESCRIPTIONS

MPFV101 Intro to Film and Video
This course introduces students to working with film and video. The emphasis of the course will be each student's personal film and video work. Classes include technical demonstrations and lectures along with screenings and discussions of film and video work, both by other artists and projects made for the class. Students will learn the basics of digital video production (including HD), how to shoot 16mm using a Bolex non-sync camera and the fundamentals of digital editing. No previous experience required.

hybrid studio/critique
all college elective

MPFV210 Film 1
The first semester of the sophomore film major will introduce the student to non-synchronous 16mm filmmaking, with an emphasis on experimental, exploratory film techniques. Through a series of class exercises and individual student assignments, students explore 16mm non-synchronous production, basic lighting, and analog film editing techniques. The emphasis of this class is on the student finding a personal means of expression using the film medium. Offered Fall.

Prerequisites: Open to Film/Video Majors or by permission of instructor
hybrid studio/critique
departmental requirement

MPFV211 Film 2
In this second semester required sophomore film course students develop their personal skills and ideas in 16mm film production. In this class students will explore an in depth use of the Arri-S and the Arri-BL Sync cameras, lenses and filters. In addition, students will study the principles of lighting and exposures for color film stocks and practice how to work with the Lab for color digital transfers. The equipment and demonstrations are explored within a context defined by the history, aesthetics, and theory of film practice. Offered Spring.

Prerequisites: MPFV210 or by permission of instructor
hybrid studio/critique
departmental requirement

MPFV214 Stop Motion Animation
Stop-motion animation covers a vast array of techniques, skills and history. We will discover underlying common principles through screenings, demonstrations and exercises. Since students don't have access to the three hundred person, three year production schedule that a stop-motion feature requires, we will learn effective strategies to make more with less. Most assignments will require students to isolate production elements and explore multiple paths to solutions. Emphasis here will not be on product, but on process. Therefore it will be expected that various paths may reveal failed strategies. The point will be to gain broad experience rapidly. It is expected that students will learn skills needed to produce expressive and engaging stop-motion animated pieces.

Prerequisites: MPFV101 or CDAN200
hybrid studio/critique
departmental elective

MPFV220 Video 1
This introductory course focuses on video production for personal time-based art making. Through a series of in-class workshops and assignments students will develop basic skills in digital video production, while becoming familiar with video's unique technical and aesthetic qualities. Using an array of digital and analog tools, including video cameras, computers, microphones and digital and analog image processors, the students explore multiple strategies for making art with video. Production topics covered include lighting, shooting and audio recording for video. Video post-production topics covered include non-linear editing and current methods for output and distribution. Additionally, screenings, readings and discussions expose and challenge students to discover the diversity that video as a medium has to offer artists. Offered Fall.

Prerequisites: Open to Film/Video Majors or by permission of instructor
hybrid studio/critique
departmental requirement

MPFV221 Video 2
Video 2 is an intermediate level video production course for personal time-based art making that advances the techniques and concepts learned in Video 1. Through a series of workshops and assignments students are challenged to further develop their independent video work while experimenting with the various modes of presentation and distribution of video art. Students will learn an array of digital and analog tools to make expanded video projects which may include: multi-channel installation, live video mixing, webcasting, performance, and installations using found objects and live video feeds. Field trips to local galleries and museums will expose and challenge students to discover the diversity video, as a medium has to offer artists. This class aims to challenge notions of what video art is, and can be. Students are expected to think outside the box and try new approaches to time-based media. Through both group projects students learn to seek out new audiences and create unique methods of presenting video in the public arena. Individual projects centered on contemporary media issues provide students the opportunity to gain skills in intermediate production techniques. Offered Spring. Prerequisite: MPFV220 or by permission of the instructor.

Prerequisites: Video 1
hybrid studio/critique
departmental requirement

MPFV229 Video Installation in Hi-Def
High Definition video installation is a new genre of video art that uses state of the art technology to create visually stunning imagery. In this course will be working with high definition video as an art form, creating individual and collaborative projects that may include: multiple screen high def video installations, video sculptures combining found objects, high definition video and surround sound, high definition projections in public spaces and new forms yet to be discovered. Through the manipulation of time and space, and the fragmentation of narrative, students will learn techniques of high definition video production as it is incor-

porated into large-scale video installations. This includes specialized lighting and the authoring of blu-ray discs. By the end of the class students will have a greater understanding of the commitment it takes to make a successful high definition video art installation.

Prerequisites: MPFV220 or by permission of the instructor
lecture/seminar

MPFV233 Performance/Acting
This course is an introduction to performance and acting for the screen. Introductory acting techniques will be covered in a workshop setting. The course will also consider the role of acting in the history of performance art.

hybrid studio/critique
all college elective

MPFV234 Optical Printing: Conscious Manipulation of Space, Time and Light
Students will focus on how to shape the space, time and light of the motion picture image on one of the most versatile of film devices, the optical printer. The optical printer consists of a camera, a projector head and a light source on which a student may rephotograph already developed film to extract and explore the hidden potentialities of the image. Students will quickly gain hands-on experience with the printer through numerous demonstrations and exercises. Screenings of key works will illustrate myriad techniques. Students of all artistic disciplines are welcome and encouraged to attend.

Prerequisites: MPFV101 or MPFV210 or by permission of instructor
hybrid studio/critique
all college elective

MPFV235 Scriptwriting 1
A successful short-film is not simply an abbreviated version of a feature film but entails a different kind of storytelling. Edgar Allen Poe's description of a good short story is as relevant to film as it is to literary fiction. A good short story, he said, is not just "an incident or an episode extracted from a longer tale," but a work of narrative-art that "impresses the reader with the belief that it would be spoiled if it were made longer." Designed as a writing workshop, this course will address the many facets of writing screenplays for short films. Students will develop at least three scripts (2-8 pages long), from idea to end product, through individual and collaborative exercises, rewriting, and discussion of their works-in-progress. Students are encouraged to write scripts that can be produced with resources available to most students.

hybrid studio/critique
all college elective

MPFV236 Documentary to Mockumentary
This video production course charts the territory between documentary and mockumentary, looking at the history of truth in media. We begin by examining the history and production techniques of documentary filmmaking, then move into the genre of mockumentary, examining everything from reality TV to fake news. We examine how mockumentaries use sophisticated editing techniques to present work that is truthful in form, yet falsified in content. Over the course of the semester we analyze the fine line between media manipulation and editorial representation through production activities that critically engage the ethics of truth in the documentary form. Throughout the semester students will produce short documentaries and mockumentaries. They complete a series of assignments including on-the-street interviews about real and fake news items, fake biographical videos, mockumentaries and class presentations on the issue of trust between the director and viewer. The goal of the class is to build a complex discourse around issues of representation, trust, and responsibility by examining how the technological advancement in media production has altered our perception of the "real" and how it is often manipulated for emotional and political impact. We approach the material as both critical media makers and devoted viewers.

Prerequisites: MPFV220 or by permission of instructor
hybrid studio/critique
all college elective

MPFV307 Creative Nonfiction Film
Creative nonfiction is a relatively new genre in literature, media and communications that is expanding and evolving continually. "Creative" refers to the craft and attention to form in presenting nonfiction. The genre of creative nonfiction film has almost infinite possibilities, ranging from personal memoir to film essay to dramatized reportage. The genre offers greater flexibility and freedom to create nonfiction film than traditional documentary modes. Students will engage in producing films that are grounded in real world facts and events with equal emphasis on form. The main question for this class is what is the relationship between Self and Other, and between Art and Truth. Throughout the course students will engage in the discourse of art, truth and fiction as they produce their own work. Students will focus on how to do research, how to use the tools of fiction film such as constructing mise-en-scene, working with cinematic narration (not necessarily voice over), and find a personal approach to form that suits the subject matter. Students will explore the boundaries between fiction and non-fiction, and wrestle with their own subjectivity and authorship in creating films based on actual events and experiences. This class is a junior level production course. Students will shoot film and/or video.

Prerequisites: Prerequisite: MPFV211 or by permission of the instructor
hybrid studio/critique
departmental elective

MPFV244 Imaginative Pre-Production
Pre-Production is an art form unto itself whether the end goal is clarifying the essence of a project, or clearly communicating the director's vision to the cast and crew. In this multi-media production course we will explore a wide range of pre-visualization masterpieces through the techniques of artists who are as varied as Alfred Hitchcock, Matthew Barney, Robert Smithson, Cindy Sherman and Agnes Martin. We'll delve into multiple types of storyboards, from hand-drawn to photo realistic to computer generated, create relational lists, mash-up visual source collages, shoot real-time video reenactments, and examine possibilities for timing, lighting and color palettes. Students will compile an image source bank in order to develop their personal pre-productive style and complete multiple projects.

hybrid studio/critique
all college elective

MPFV245 Sound 1
This is a required course for the F/V major. Students are introduced to studio and field recording and post production for audio through a series of workshops. Subjects covered include the basic physics of sound, digital and analog audio formats, microphones, and understanding how to use audio recorders, amplifiers and speakers. The basic structural properties of sound and their relationship to the listener are explored through sound editing, effects processing and audio mixing using digital audio editing software. Emphasis is placed on the consideration of sound as a medium in its own right with a study of acoustic principles and effects. Whether working on soundtracks, musical compositions or sound art, this class provides the student with a solid foundation in audio production. No previous experience required. It is advisable to take this course in the sophomore year.

hybrid studio/critique
departmental requirement

MPFV259X Digital Compositing
Digital Compositing is an introduction to the fundamentals of compositing, motion graphics and special effects. Students will develop skills in compositing after an introduction to the digital imaging and video skills necessary to work in AfterEffects.

hybrid studio/critique
all college elective

MPFV261 Handmade Film
This course is designed to introduce the student to the physicality of film by directly painting onto film and hand-processing film. No previous experience required.

hybrid studio/critique
all college elective

MPFV300 Sound Design for Film
This course will offer an in depth look at the use of recorded sound within the context of moving image production. Live sound and expanded cinema experiments will also be encouraged. Students will be expected to produce 2-3 sound film/video pieces during the course of the semester and are expected to come prepared to develop their own work under guidance of the course instructor. Time each week will be allocated to technical demonstrations of studio equipment (including various workshops exploring Pro-Tools audio software), recording and mixing experiments, and discussions on the many aesthetic and conceptual frameworks of cinematic sound. Examples from the history of cinematic sound will be screened on a weekly basis throughout the semester. In addition to weekly course meetings, students will be expected to meet certain scheduled benchmarks in the production of their projects.

Prerequisites: MPFV211 of by permisson of instructor
hybrid studio/critique
departmental elective

MPFV308 Cinematography and Lighting
This course deepens the student's understanding of cinematography and introduces the student to studio lighting. In this course, students explore how cinematography serves directorial and creative intent, while being liberated to explore its own visual language. Technical and aesthetic concerns are given equal weight.

Prerequisites: MPFV211 or by permission of the instructor
hybrid studio/critique
departmental elective

MPFV312 Junior Major Production
This class is a spring semester requirement for junior Film/Video majors. In this course, students develop and refine their creative voices, with freedom to work in any time-based format to produce three completed pieces. Students creatively demonstrate both technical focus and conceptual rigor in their completed works.

Prerequisites: MPFV321 or MPFV323
hybrid studio/critique
departmental requirement

MPFV314 Advanced Editing
Building on the basic techniques of non-linear editing this elective course serves as a logical next step in mastering Avid non-linear editing. Students study editing from an aesthetic rather than a technical perspective, to enhance editing skills beyond functional, software-driven techniques. We examine how an editor creates a sense of time, space, tone, and rhythm in a film or moving image project. Sound/image relationships, including continuity and discontinuity, and professional and non-traditional working procedures are all examined through short editing assignments.

Prerequisites: MPFV220 or by permission of instructor
hybrid studio/critique
departmental elective

MPFV320 Creative Lighting and Projection
This course will deepen the student's understanding of basic cinematography and introduce the student to studio lighting. In this course, students will explore how cinematography is in the service of overall directorial or creative intent, while liberated to explore its own visual language. Technical and aesthetic concerns are given equal weight. This is a workshop class where every week the class lights and shoots a student's project.

Prerequisites: MPFV211 or by permission of instructor
hybrid studio/critique
departmental elective

MPFV321 Short and Fast: From Idea to Critique
This course is one of two options to fulfill the fall Film/Video junior production requirement. It concentrates on the production of short, finished work each week for substantial in-class critique. The content of the work produced for the class divides evenly between individual student preference and predetermined topics formulated to complement class screenings, readings and discussions. Methods for rapidly generating completed works are examined and a wide variety of critique strategies are employed.

Prerequisites: MPFV211 and MPFV221
hybrid studio/critique
departmental requirement

MPFV322 Junior Major Viewing 1
This class is the first installment of a two-semester required course introducing film/video theory and criticism. The class explores film and video informed by changing media practice and by art. Screenings encompass installation and performance as well as single channel work. Both historical and contemporary work is presented. All work shown is considered in relation to semiotics, psychoanalysis, feminism, race, documentary practice, identity issues, and representation.

Prerequisites: MPFV211 and MPFV221
critique
departmental requirement

MPFV323 Experiments in Film Narrative
This course is an intensive film and video production class for the junior film students to find and realize their own personal voices through moving image. Students explore traditional narrative frameworks such as character, conflict, script structure, and narrative voice. Students expand upon these frameworks and push the boundaries of conventional film narrative. The class touches upon all stages of preproduction, including production design, storyboards, shot design, script breakdown, preparing the shot list, casting, location scouting, and production scheduling. Classes include technical workshops, in depth analysis, viewing and critique. Students direct their own scripts and work in crews to produce each other's films.

Prerequisites: MPFV211 and MPFV221
hybrid studio/critique
departmental requirement

MPFV325 Junior Major Viewing 2
This class is the second installment of a two-semester required course introducing film/video theory and criticism. In the second semester, the class continues to explore film and video informed by media and by art. In addition to this content, the second semester explores contemporary issues in new media. The class examines how new media employs cinematic conventions while breaking the traditional role of the spectator in the viewing experience.

Prerequisites: MPFV322
critique
departmental requirement

MPFV336X Scriptwriting 2
Scriptwriting 2 builds upon the skills learned in Narrative Scriptwriting. Students will continue their study of narrative scriptwriting through examining a wide variety of genres. Students have the option of producing a feature length script or a series of shorter scripts based upon original ideas.

Prerequisites: MPFV235 or by permission of instructor
hybrid studio/critique
departmental elective

MPFV392 Film/Video Course Assistantship

MPFV398 Film/Video Internship

MPFV399 Film/Video Independent Study

MPFV402 Contemporary Issues in Film/Video 1
This survey class views film and video works by contemporary artists and media makers, in the context of historical works. Students meet with the film and video artists presenting work at MassArt Film Society as well as the instructor for discussions of the work shown. Attendance is mandatory.

Prerequisites: MPFV325 or by permission of instructor
critique
departmental elective

MPFV403 Contemporary Issues in Film/Video 2
This survey class views film and video works by contemporary artists and media makers, in the context of historical works. Students meet with the film and video artists presenting work at MassArt Film Society as well as the instructor for discussions of the work shown. Attendance is mandatory.

Prerequisites: MPFV402 or by permission of instructor
critique
Culturally Diverse Content
departmental requirement

MPFV410 Senior Thesis Studio 1
This fall course is designed to facilitate the production of each student's thesis project. Projects consist of at least one fifteen-minute film/video or five three-minute films/videos to be done by the end of the semester. Students may propose equivalent work in sound, installation or live performance and media work. Individual meetings are held every other week for critique. Group meetings take place twice a semester for class critique. There is a variety of tech workshops and visiting artists who look at students' work. In addition to this 3-credit class seniors are required to take Issues in Contemporary Film/Video in order to familiarize them with aspects of film and video history. In this course see and hear filmmakers and artists talk about their own work.

Prerequisites: MPFV312, MPFV325
hybrid studio/critique
departmental requirement

MPFV411 Senior Thesis Studio 2
This spring course is designed to facilitate the production of each student's thesis project. Projects will consist of at least one fifteen-minute film/video or five three-minute films/ videos to be completed by the end of the semester. Students may propose equivalent work in sound, installation or live performance and media work. Individual meetings will be held every other week for critique. Group meetings will take place at least twice a semester for class critique. Senior review boards will be held in March for feedback on their thesis work-in-progress and to allow enough time for each student to tweak their projects by the end of the semester. Seniors are also required to take Issues in Contemporary Film and Video in order to familiarize them with aspects of film and video history. In this course they will see and hear filmmakers and artists talk about their own work.

Prerequisites: MPFV410
hybrid studio/critique
departmental requirement

MPFV4X6 Stop Motion Animation II
Students will work cooperatively on a short animated sequence designed to demonstrate and develop advanced stop motion animation skills. Topics will include miniature set construction and detailing, tabletop and practical lighting, motion control cinematography, front light /back light and compositing, casting of foam puppets, armature fabrication, use of surface gauges and frame grabbing, and puppet animation.

Prerequisites: MPFV214
hybrid studio/critique
departmental elective

FILM/VIDEO FACULTY

ERICKA BECKMAN, PROFESSOR
BFA, WASHINGTON UNIVERSITY IN ST. LOUIS
MFA, CALIFORNIA INSTITUTE OF THE ARTS

MICHELLE HANDELMAN, ASSOCIATE PROFESSOR
BFA, SAN FRANCISCO ART INSTITUTE
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MFA, SCHOOL OF THE ART INSTITUTE OF CHICAGO

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BA, COLUMBIA UNIVERSITY
MFA, RENSSELAR POLYTECHNIC INSTITUTE
MA, NEW YORK UNIVERSITY

SOON-MI YOO, ASSISTANT PROFESSOR
BA, YONSEI UNIVERSITY, KOREA
MFA, MASSACHUSETTS COLLEGE OF ART AND DESIGN

Fine Arts 2D

The Fine Arts 2D Department comprises programs in painting and printmaking. After exposure to a broad range of ideas and techniques, students in both programs work individually with faculty mentors to develop their own direction and aesthetic values. As proof of its commitment to fostering creative independence, MassArt offers undergraduate and graduate students alike their own workstations.

Because discipline is key to the pursuit of both painting and printmaking, students devote nine hours per week to class time and an additional six to twelve hours per week in their studios.

Painting courses teach basic painting techniques, from stretching canvas to representing literal space on a flat ground, as well as advanced processes for developing themes and experimenting with the form and content of painting. Critiques, slide lectures, and visiting artist presentations complement studio time.

Printmaking courses instruct students in etching, lithography, silkscreen, and photographic print processes as well as drawing. Students also learn to apply the latest computer technology and materials, including digital imaging and color separation, to augment traditional printmaking approaches.

PAINTING PROGRAM REQUIREMENTS

The painting program instills in students the knowledge and critical faculties necessary to develop a personal, expressive direction. Students in the painting program begin by learning the most essential techniques of painting, from stretching canvas to representing literal space on a flat ground. Because drawing is essential to the development of student work, one semester of Drawing for Painting is required in both the junior and senior years. The course seeks to establish the important links between the instinct to draw and the conceptual processes that form the basis of painting. As students progress through the program, they are introduced to advanced painting techniques and processes, with an emphasis on theme development and experimentation with the form and content of painting. The painting program is apprenticeship structured. Students meet for ten hours of class time each week and are expected to work in their studios for an additional six to twelve hours per week. They work in groups of fifteen to twenty in the same studio area, sharing ideas and resources. Critiques, slide lectures, and visiting artist presentations also are important components of the program.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing Studio I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing Studio II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
FRSM100	Freshman Seminar	F/S	3
HART100	Intro. to Western Art	F	3
HART (200 level)	History of Art Elective	S	3
LALW100	Written Communication	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
2DPA205	Sophomore Painting	F	3
2DPA206	Sophomore Painting	S	3
	Studio Electives	F/S	6
LALW200	Literary Traditions	F/S	3
HART	History of Art Elective	F/S	3
LASS	Social Science Elective	F/S	3
LAMS	Math/Science Elective	F/S	3
	Total Credits		24

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
2DPA305	Junior Painting	F	3
2DPA306	Junior Painting	S	3
	Studio Electives	F/S	6
2DPA335	Drawing for Painting Majors	F/S	3
LALW	Lit/Writ/Film Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective	F/S	3
HART or LA-SS/LW/MS	History of Art, Social Science, Lit/Writ/Film or Math/Science elective	F/S	3
	Total Credits		24

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
2DPA405	Senior Painting	F	3
2DPA435	Drawing for Painting Majors	F	3
2DPA406	Senior Painting	S	3
	Studio Electives	F/S	6
HART	History of Art Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Electives	F/S	6
	Total Credits		24

SUMMARY

Studio Foundation	18
Painting	36
History of Art	12-18
Liberal Arts	24-30
Studio Electives	24
Total Credits	120

PRINTMAKING PROGRAM REQUIREMENTS

The printmaking program introduces students to a range of traditional techniques while encouraging experimentation with a combination of processes and formats. Students in the printmaking program take courses in etching, lithography, silkscreen, photographic print processes, and drawing. They also learn monotype and woodcut as well as color separation for digital techniques. In a 9,000-square-foot common studio, students benefit from individualized attention from faculty and exposure to ideas generated by their classmates. Junior and senior printmaking majors meet together with their instructors for nine hours per week. In the spring semester, sophomore majors participate in a seminar along with juniors and seniors, promoting vertical learning and a strong sense of community. An active visiting artist program provides supplemental workshops and technical demonstrations as well as individual critiques. In addition, the annual Master Print Series affords an opportunity for students to collaborate with classmates, faculty, and a visiting artist to produce professional-level editions for the artist. The series usually occurs over an intense four-day period and involves complex problem-solving, including the layering of multiple techniques.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing Studio I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing Studio II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
FRSM100	Freshman Seminar	F/S	3
HART100	Intro. to Western Art	F	3
HART (200 level)	History of Art Elective	S	3
LALW100	Written Communication	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
2DPM260	Beginning Etching	F	3
2DPM270	Beginning Lithography	F	3
2DPM280	Beginning Silkscreen	F	3
2DPM266	Printmaking	S	3
	Studio Elective	F/S	3
2DPA	Painting Elective	F/S	3
LALW200	Literary Traditions	F/S	3
HART	History of Art Elective	F/S	3
LASS	Social Science Elective	F/S	3
LAMS	Math/Science Elective	F/S	3
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
2DPM305	Junior Printmaking Major	F	3
2DPM306	Junior Printmaking Major	S	3
2DPM367	Drawing to Print	S	3
	Studio Electives	F/S	6
LALW	Lit/Writ/Film Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective	F/S	3
HART or LA-SS/LW/MS	History of Art, Social Science, Lit/Writ/Film or Math/Science elective	F/S	3
	Total Credits		24

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
2DPM405	Senior Printmaking Major	F	3
2DPM406	Senior Printmaking Major	S	3
2DPM467	Drawing to Print	S	3
	Studio Electives	F/S	6
HART	History of Art Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective	F/S	3
	Total Credits		21

SUMMARY

Studio Foundation	18
Printmaking	36
History of Art	12-18
Liberal Arts	24-30
Studio Electives	24
Total Credits	120

FINE ARTS 2D COURSE DESCRIPTIONS

2DPA100 Intro. to Painting
Form, space and light are explored through the fundamental techniques of oil and acrylic painting. The core of this course is the practice and study of color and composition.

hybrid studio/critique
all college elective

2DPA102 Life Drawing
The human figure is studied from an observational perspective. Pictorial space, light and form are studied and expressed in relation to the body's anatomy, movement and context.

hybrid studio/critique
all college elective

2DPA103 Watercolor
Fundamental techniques of transparent watercolor media, such as wet on wet, drybrush, glazing, and knowledge of painting tools. Emphasis on color, vocabulary development, exploring composition, and the history of watercolor painting.

hybrid studio/critique
all college elective

2DPA202 Intermediate Life Drawing
This course allows for more advanced study of the human figure from an observational perspective. Study takes place within the context of Life Drawing 102 and its emphasis on expression, pictorial space, form and light.

Prerequisites: 2DPA102
hybrid studio/critique
all college elective

2DPA203 Advanced Watercolor
This course extends the techniques in Watercolor 103. Advanced study takes place within the context of Watercolor 103 and its emphasis on color, visual vocabulary development and historical studies of the medium.

Prerequisites: 2DPA103
hybrid studio/critique
all college elective

2DPA205 Sophomore Painting
An exploration of fundamental painting issues and painting techniques in oils, acrylics, and mixed media. Students are encouraged to initiate individual projects to develop personal imagery. 6 credits.

Prerequisites: SFDN181, SFDN182
double hybrid studio/critique
all college elective

2DPA206 Sophomore Painting
An exploration of fundamental painting issues and painting techniques in oils, acrylics, and mixed media. Students are encouraged to initiate individual projects to develop personal imagery. 6 credits.

Prerequisites: SFDN181, SFDN182
double hybrid studio/critique
all college elective

2DPA211 Abstract Painting Critique
This class examines a variety of approaches to abstract painting through the study of historical precedent and the critique of students' own work and responses to approaches studied in class. Three examples of the approaches examined through slide lectures and class discussion are abstract expressionism, color field painting and minimalism.

critique

2DPA219 Cornelia: Representational Painting
Painting from direct perception. Study of form, light, and space utilizing the live model as a subject along with varying subject matter and painting materials.

Prerequisites: SFDN181, SFDN 182, SFDN185
hybrid studio/critique
all college elective

2DPA223X Figurative Abstraction
Using a live model as subject, students will explore the abstraction process by developing drawings that include both representational and abstract images derived from the figure. Energy, matter, space and time, manifested by moving models, create a dynamic classroom experience. Throughout the semester we will view and investigate historical examples of figurative abstraction. Relevant books, slides, films, artist's lectures, and exhibitions will be integrated into the course curriculum whenever possible. Traditional and non-traditional wet and dry media, (inks, water-soluble pencils and crayons, graphite sticks, charcoal, paint and more) as well as a variety of techniques may be combined in innovative ways to create mixed media drawings. As the student's work develops, exploration, personal expression, and conceptual innovation will be encouraged. During each class, a critique occurs of all student work during that session. The student will also have an opportunity for individual critiques throughout the course. The critiques emphasize the development of a more critical eye, as well as the verbal skills necessary to discuss the process of figurative abstraction in an articulate manner. Students of all levels and abilities, including beginners and continuing students are welcome.

Prerequisites: SFDN181
hybrid studio/critique
all college elective

2DPA228 Color for Painting
Studies in water-based media of color harmonies and hue relationships, along with neutral or achromatic colors to develop an understanding of he subjective process of color perception and color relationships through practice with color theory and color mixing methods.

Prerequisites: SFDN182
hybrid studio/critique
all college elective

2DPA231 Seeing Art in Boston
Each week this class visits an art exhibition in Boston and vicinity. We meet with the artist, curator, or director to view the work in both public and private venues. Visiting galleries and museums provides a thorough discussion of the distinctive characteristics of the nature of each show, informing students of current and historical concepts, materials, techniques and the strategies of a professional career in art.

Prerequisites: Studio Foundation year
lecture/seminar
all college elective

2DPA250 100 Drawings
100 Drawings is a rigorous concentration on the process of drawing. Students are encouraged to experiment with techniques and materials that they may not have used before. Each student is expected to complete a minimum of 100 drawings during the semester. Students explore a wide range of subject matter as well as collage, color, scale, and mixed media. All students present a 100 drawing portfolio to the class at the end of the course.

Prerequisites: SFDN181
hybrid studio/critique
all college elective

2DPA257 Painting from Observation
Drawing from direct perception. Study of form, light, and space utilizing varying subject matter and drawing materials.

Prerequisites: SFDN181, SFDN182
hybrid studio/critique
all college elective

2DPA264 Collage/Assemblage
Drawing, painting, and sculpting using found objects, appropriated images, letterforms, texts, and personal memorabilia. Slide lectures and class discussions concern the history of collage and assemblage.

hybrid studio/critique
all college elective

2DPA270 Imaginative Drawing
Non-traditional approaches to drawing, including working from dream imagery, inventing realities, exploring abstraction, creating new tools to draw with, and experimenting with mixed media.

Prerequisites: SFDN181
hybrid studio/critique
all college elective

2DPA281 Seeing Painting in Boston
Each week this class will visit painting exhibitions in Boston and vicinity. We will meet with the artist or curator to view the work in galleries or museums. This experience provides an in-depth discussion of the work that informs the student of current concepts, materials, techniques, and the strategies of a professional career in art.

Prerequisites: Studio Foundation year
lecture/seminar
all college elective

2DPA302 Advanced Life Drawing
This course is a more advanced study of the human figure from an observational perspective. Drawing takes place within the context of Life Drawing 102 and its emphasis on expression, pictorial space, form and light.

Prerequisites: 2DPA102, 2DPA202
hybrid studio/critique
all college elective

2DPA305 Junior Painting
Combined sections of juniors and seniors for the study and practice of painting in oils, acrylics, and mixed media. Juniors are expected to pursue the development of a personal direction in painting or mixed media. Seniors work on self-defined degree projects in painting and are expected to develop a command of both technical and conceptual means in painting. 6 credits.

Prerequisites: 2DPA205, 2DPA206
double hybrid studio/critique
departmental requirement

2DPA306 Junior Painting
Combined sections of juniors and seniors for the study and practice of painting in oils, acrylics, and mixed media. Juniors are expected to pursue the development of a personal direction in painting or mixed media. Seniors work on self-defined degree projects in painting and are expected to develop a command of both technical and conceptual means in painting. 6 credits, 1 semester.

Prerequisites: 2DPA205, 2DPA206
double hybrid studio/critique
departmental requirement

2DPA314X Wet Drawing
An investigation of water media, painting and drawing processes will allow participants to broaden their approach toward developing a personal vision. Concepts exploring observation, memory, personal imagery, literary resources, and notions of time and space will be developed through a variety of materials and techniques. Nontraditional applications will permit both large and small-scale work. Demonstrations, critiques, field trips, resources, and discussions will be part of the class structure.

Prerequisites: SFDN181, SFDN185
hybrid studio/critique

2DPA331X Digital Drawing
In this class students will combine traditional drawing techniques with digital tools to create collage-based projects, short animations, or simple multi-media installations. Students will work on long-term projects, and a collaborative approach will be encouraged. Readings, field trips, and in-class discussions will provide a context for the students' work. Basic computer skills and knowledge of Photoshop are required.

Prerequisites: Basic computer skills and knowledge of Photoshop are required.
hybrid studio/critique
all college elective

2DPA335 Drawing for Painting Majors
A drawing exploration of the relationships between methods of drawing and painting that is designed to develop a flexible dialogue between concept and process. Drawing both from observation and imagination.

Prerequisites: SFDN181, SFDN185
hybrid studio/critique
departmental requirement

2DPA356 Drawing Seminar
A critique class for advanced drawing students who are working on self-directed drawing projects or who are experimenting with concepts or techniques outside of conventional drawing traditions.

Prerequisites: 200 Level Drawing
lecture/seminar
all college elective

2DPA370 Imaginative Drawing
Non-traditional approaches to drawing, including working from dream imagery, inventing realities, exploring abstraction, creating new tools to draw with, and experimenting with mixed media.

Prerequisites: 2DPA270
hybrid studio/critique
all college elective

2DPA392 FA Course Assistantship

2DPA398 FA Internship

2DPA399 FA Independent Study

2DPA405 Senior Painting
Combined sections of juniors and seniors for the study and practice of painting in oils, acrylics, and mixed media. Juniors are expected to pursue the development of a personal direction in painting or mixed media. Seniors work on self-defined degree projects in painting and are expected to develop a command of both technical and conceptual means in painting. 6 credits.

Prerequisites: 2DPA305, 2DPA306
double hybrid studio/critique
departmental requirement

2DPA406 Senior Painting
Combined sections of juniors and seniors for the study and practice of painting in oils, acrylics, and mixed media. Juniors are expected to pursue the development of a personal direction in painting or mixed media. Seniors work on self-defined degree projects in painting and are expected to develop a command of both technical and conceptual means in painting. 6 credits.

Prerequisites: 2DPA305, 2DPA306
double hybrid studio/critique
departmental requirement

2DPA428 Senior Seminar
Senior Seminar provides a body of information for painters and printmakers that is essential to the practical business aspects of art making. Additionally, the seminar addresses the intellectual and psychological adjustments necessary for the pursuit of a career in art. Topics covered include: preparing a resume, writing artist statements, photographing artworks, approaching galleries and museums, grant applications, business planning and taxes, finding studio space, establishing critique relationships with other artists.

lecture/seminar
2D major elective

2DPA435 Drawing for Painting Majors
A drawing exploration of the relationships between methods of drawing and painting that is designed to develop a flexible dialogue between concept and process. Drawing both from observation and imagination.

Prerequisites: 2DPM367, 2DPA335
hybrid studio/critique
departmental requirement

2DPM100 Introduction to Printmaking
An introduction to basic printmaking techniques, including monoprint, intaglio (etching), planographic, and relief printing, using an experimental and empirical approach to the graphic media. Emphasis is on investigating visual structures by means of the print process.

hybrid studio/critique
Culturally Diverse Content
all college elective

2DPM250 Artist Books
An examination of the unique book. Students have the opportunity to explore text and image in traditional and non-traditional approaches and formats. Projects focus on content, composition, paging sequence, format and materials. Students build their ideas using the processes and materials of painting, printmaking, sculpture, and mixed media.

hybrid studio/critique
Culturally Diverse Content
all college elective

2DPM260 Beginning Etching
A presentation of basic intaglio skills: drypoint, hard and soft ground etching, and aquatint. Emphasis is on using the craft and the process of printmaking to explore the more familiar ideas of line, value, and form.

hybrid studio/critique
Culturally Diverse Content

2DPM264 Monoprint
An exploration of this direct and immediate form of printing that bridges the worlds of painting, drawing, and printing. Emphasis is on visual thinking and the development of imagery through a combination of process, observation, and imaginative drawing. The techniques of water-base and oil-base printing, including collage, collagraph, and multiple plate printing are demonstrated.

hybrid studio/critique
Culturally Diverse Content
all college elective

2DPM266 Printmaking
This sophomore majors seminar involves the refinement of basic processes; the introduction of new techniques; the development of individual imagery through drawing excercises; and researching other artists in the field. Working in series is stressed. Visiting artists and events are shared with junior and senior majors.

Prerequisites: three of the following four classes 2DPM260, 2DPM270, 2DPM280, or 2DPM281
hybrid studio/critique
Culturally Diverse Content
departmental requirement

2DPM270 Beginning Lithography
An introduction to the drawing and printing of stone and metal plate lithography. The course emphasizes the development of visual ideas through the materials, tools, and chemistry of the lithograpic process.

Prerequisites: SFDN181
hybrid studio/critique
Culturally Diverse Content
departmental requirement, all college elective

2DPM271 Relief Printing
An introduction to relief printmaking, employing woodcut and other related processes. Students build imagery using conventional and unconventional approaches.

hybrid studio/critique
Culturally Diverse Content
all college elective

2DPM280 Beginning Silkscreen
An introduction to various processes in screen printing. Study of color, design, and drawing using techniques from handcut through photographic stencil making.

hybrid studio/critique
Culturally Diverse Content
departmental requirement, all college elective

2DPM281 Contemporary Printmaking
This course explores the role of printmaking within the discourse of contemporary art and culture. It serves as an introduction to the latest printmaking technology, including that of digital and photo sensitive plates, as well as non-toxic printmaking techniques. The course is divided between screenprinting, lithography, and intaglio and incorporates digital-imaging and color separation.

hybrid studio/critique
Culturally Diverse Content
departmental requirement, all college elective

2DPM302 Lands of the Eternal Sun: The Art and Architecture of China
This course immerses students in the living culture of China's art, religion, and architecture, which will allow them to mine these experiences as a base from which to create art. The primary focus is to introduce art and architecture within the context of China's spirituality and philosophy. The influence of rituals within the arts and crafts of these countries' living history will be examined. SEE TRAVEL COURSE SECTION FOR OFFICIAL REGISTRATION PROCEDURES. TRAVEL TO CHINA REQUIRED.

hybrid studio/critique
Culturally Diverse Content
all college elective

2DPM305 Junior Printmaking Major
Combined studio of junior and senior printmakers. Students analyze the use of printmaking within a personal body of work. This exploration of mixed-media techniques stresses the metamorphic and serial potential inherent in printmaking. 6 credits.

Prerequisites: 2DPM266
double hybrid studio/critique
Culturally Diverse Content
departmental requirement

2DPM306 Junior Printmaking Major
Combined studio of junior and senior printmakers. Students analyze the use of printmaking within a personal body of work. This exploration of mixed-media techniques stresses the metamorphic and serial potential inherent in printmaking. 6 credits.

Prerequisites: 2DPM266, 2DPM305
double hybrid studio/critique
Culturally Diverse Content
departmental requirement

2DPM360 Intermediate Etching
A review of basic intaglio skills and experimentation with a wider spectrum of options including multi-color projects. Emphasis is on using the craft and the process of printmaking to explore the more familiar ideas of line, value, and form while expanding upon the concept of the multiple.

Prerequisites: 2DPM260
hybrid studio/critique
Culturally Diverse Content
all college elective

2DPM367 Drawing to Print
Concurrent projects in drawing and printmaking to address the dialogue between concept and process. Students explore a variety of techniques. Students follow work from observation, imagination, and the influences of process as means of discovery and image-building.

Prerequisites: SFDN181, SFDN185
hybrid studio/critique
departmental required, all college elective

2DPM370 Intermediate Lithography
Further develpment in drawing and printing of stone and metal plate lithography, including experimentation with color processes. The course emphasizes the development of visual ideas through the materials, tools, and chemistry of the lithographic process.

Prerequisites: 2DPM270
hybrid studio/critique
Culturally Diverse Content
all college elective

2DPM380 Intermediate Silkscreen
Further exploration of various processes in screen printing. Study of color, design, and drawing using techniques from handcut through photographic stencil-making.

Prerequisites: 2DPM280
hybrid studio/critique
Culturally Diverse Content
all college elective

2DPM392 PM Course Assistantship

2DPM398 PM Internship

2DPM399 PM Independent Study

2DPM405 Senior Printmaking Major
Combined studio of junior and senior printmakers. Students analyze the use of printmaking within a personal body of work. This exploration of mixed-media techniques stresses the metamorphic and serial potential inherent in printmaking. 6 credits.

Prerequisites: 2DPM305, 2DPM306
double hybrid studio/critique
Culturally Diverse Content
departmental requirement

2DPM406 Senior Printmaking Major
Combined studio of junior and senior printmakers. Students analyze the use of printmaking within a personal body of work. This exploration of mixed-media techniques stresses the metamorphic and serial potential inherent in printmaking. 6 credits, 1 semester.

2DPM305, 2DPM306, 2DPM405
double hybrid studio/critique
Culturally Diverse Content
departmental requirement

2DPM467 Drawing to Print
Concurrent projects in drawing and printmaking to address the dialogue between concept and process. Students explore a variety of techniques. Students follow work from observation, imagination, and the influences of process as means of discovery and image building.

2DPA335 or 2DPM367
hybrid studio/critique
departmental required

FINE ARTS 2D FACULTY

JAMES CAMBRONNE, PROFESSOR
BA, AUGUSTANA COLLEGE
MFA, YALE UNIVERSITY

STUART DIAMOND, PROFESSOR
BFA, PRATT INSTITUTE

BARBARA GRAD, PROFESSOR
BFA, THE SCHOOL OF THE ART INSTITUTE OF CHICAGO
MFA, THE SCHOOL OF THE ART INSTITUTE OF CHICAGO

NONA HERSHEY, PROFESSOR
BFA, TYLER SCHOOL OF ART
MFA, TYLER SCHOOL OF ART, ROME

DONNA HIRT, PROFESSOR
BFA, UNIVERSITY OF MICHIGAN
BFA, UNIVERSITY OF WISCONSIN

KOFI KAYIGA, PROFESSOR
BFA, THE EDNA MANLEY COLLEGE OF THE VISUAL AND PERFORMING ARTS/JAMAICA SCHOOL OF ART
MA, ROYAL COLLEGE OF ART

PETER WAYNE LEWIS, PROFESSOR
BA, SAN JOSE STATE UNIVERSITY
MA, SAN JOSE STATE UNIVERSITY

FRED LIANG, PROFESSOR
BFA, UNIVERSITY OF MANITOBA
MFA, YALE UNIVERSITY

KANISHKA RAJA, ASSISTANT PROFESSOR
BA, HAMPSHIRE COLLEGE
MFA, SOUTHERN METHODIST UNIVERSITY

ROGER TIBBETTS, PROFESSOR
DIPLOMA IN ART, WOLVERHAMPTON COLLEGE OF ART
HIGHER DIPLOMA IN ART, CHELSEA SCHOOL OF ART
MFA, YALE UNIVERSITY

KEITH WASHINGTON, ASSISTANT PROFESSOR
BFA, MASSACHUSETTS COLLEGE OF ART AND DESIGN
MFA, SCHOOL OF THE MUSEUM OF FINE ARTS

Fine Arts 3D

No matter their medium of choice, students in Fine Arts 3D are encouraged to push the boundaries of their creativity and the disciplines in which they work. The Fine Arts 3D Department is dedicated to the creation of the artistic object in one of five media: ceramics, fibers, glass, metals, or sculpture.

Students begin with the study of structure, form-making, idea development, tool handling, and studio safety. They then advance to classes that develop and refine their aesthetic vision and build their technical, conceptual, and critical skills in their chosen medium.

JEWELRY AND METALSMITHING courses cover all major metalworking techniques, from wax casting to die forming.

FIBERS courses instruct students in weaving, surface design, hand papermaking, interlacing, dyeing, constructions, and collage.

GLASS courses teach a variety of hot and cold fabrication techniques for creating both vessels and sculptural forms.

SCULPTURE courses help students develop skills in moldmaking, foundry, wood-working, and welding, as well as in building processes using various media.

CERAMICS courses focus on ceramic casting, architectural ceramics, and clay and glaze materials.

Students gain first-hand knowledge about professional artists working in various 3D media through field trips to area studios, galleries, and museums, as well as through a vibrant program of topical symposia and visiting artists. Fine Arts 3D faculty are working artists with close ties to the contemporary art world in Boston and beyond.

CERAMICS PROGRAM REQUIREMENTS

Students in the ceramics program explore contemporary and traditional approaches to both sculpture and vessel-making.

The ceramics program teaches students the basic techniques of handbuilding, wheelworking, moldmaking, glazing, and kiln-firing. The program includes work in ceramic casting, architectural ceramics, and clay and glaze materials.

Advanced seminars provide an opportunity to discuss current contemporary art-making issues in clay.

Students research the topics and artists important to their own development, and visiting artists, slide lectures, studio visits, and exhibitions enrich classroom discussions.

Students also have opportunities to help mount installations that incorporate multiple media and conceptual issues.

Facilities include six large electric kilns, four large gas-fired kilns, and ample studio space for students to have their own work tables.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing Studio I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing Studio II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
FRSM100	Freshman Seminar	F/S	3
HART100	Intro. to Western Art	F	3
HART (200 level)	History of Art Elective	S	3
LALW100	Written Communication	F/S	3
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DCR300	3D Seminar: Ceramics	F	3
3DCR350	Adv.Studio: Ceramics	F	3
3DCR301	3D Seminar: Ceramics	S	3
3DCR351	Adv.Studio: Ceramics	S	3
	Studio Electives	F/S	9
LALW	Lit/Writ/Film Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective	F/S	3
HART or LA-SS/LW/MS	History of Art, Social Science, Lit/Writ/Film or Math/ Science elective	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DCR202	Ceramic Handbuilding	F	3
3DCR203	Wheelworking	S	3
3DTD201	Projects in Wood	F/S	3
	3D Elective	F/S	3
	Studio Electives	F/S	6
LALW200	Literary Traditions	F/S	3
HART	History of Art Elective	F/S	3
LASS	Social Science Elective	F/S	3
LAMS	Math/Science Elective	F/S	3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DTD400	FA3D Senior Seminar	F	3
3DCR450	Adv.Studio: Ceramics	F	3
3DCR401	3D Seminar: Ceramics	S	3
3DCR451	Adv.Studio: Ceramics	S	3
	Studio Electives	F/S	9
HART	History of Art Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective	F/S	3
	Total Credits		27

SUMMARY

Studio Foundation	18
Ceramics/TDA	36
Liberal Arts	24-30
History of Art	12-18
Studio Electives	24
Total Credits	120

FIBERS PROGRAM REQUIREMENTS

One of the world's oldest art forms, fiber is a rich source of creative inspiration. The fibers program teaches students both traditional and innovative techniques for working with fiber in two and three dimensions. Courses are offered in weaving, surface design, hand papermaking, interlacing, dyeing, constructions, and collage. Students are encouraged to investigate fibrous materials for their potential as sculptural, architectural, and functional objects and for their use in mixed-media installations and site-specific environments. Advanced seminars provide an opportunity to discuss current contemporary art-making issues in fibers. Students research the topics and artists important to their own development, and visiting artists, slide lectures, studio visits, and exhibitions enrich classroom discussions. The program emphasizes creative approaches to design, the use of new media including computer applications, and the accumulation of technical knowledge. Facilities include a room dedicated to papermaking and space for the construction of large-scale fiber projects.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN182	Visual Language I	F	3
SFDN181	Drawing Studio I	F	3
SFDN186	Visual Language II	S	3
SFDN185	Drawing Studio II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
FRSM100	Freshman Seminar	F/S	3
HART100	Intro. to Western Art	F	3
HART (200 level)	History of Art Elective	S	3
LALW100	Written Communication	F/S	3
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DFB300	3D Seminar: Fibers	F	3
3DFB350	Adv. Studio: Fibers	F	3
3DFB301	3D Seminar: Fibers	S	3
3DFB351	Adv. Studio: Fibers	S	3
	Studio Electives	F/S	9
LALW	Lit/Writ/Film Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective	F/S	3
HART or LA-SS/LW/MS	History of Art, Social Science, Lit/Writ/Film or Math/Science elective	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DTD201	Projects in Wood	F/S	3
3DFB	Fibers Electives	F/S	9
	Studio Electives	F/S	6
LALW200	Literary Traditions	F/S	3
HART	History of Art Elective	F/S	3
LASS	Social Science Elective	F/S	3
LAMS	Math/Science Elective	F/S	3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DTD400	FA3D Senior Seminar	F	3
3DFB450	Advanced Fibers Studio	F	3
3DFB401	3D Seminar: Fibers	S	3
3DFB451	Advanced Fibers Studio	S	3
	Studio Electives	F/S	9
HART	History of Art Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Electives	F/S	6
	Total Credits		30

SUMMARY

Studio Foundation	18
Fibers/3D	36
History of Art	12-18
Liberal Arts	24-30
Studio Electives	24
Total Credits	120

GLASS PROGRAM REQUIREMENTS

The glass program encourages students to experiment with glass as a medium for individual expression, through the creation of vessels and sculptural forms. The glass program introduces students to technical processes such as glassblowing, hot pour casting, and cold glass fabrication, as well as kiln-related processes such as fusing, slumping, and casting. In recognition of the centuries-old glassmaking tradition, students also gain an understanding of historical glass techniques and how they inform current practices. The well-ventilated glass shed includes separate rooms for working with hot and cold processes and includes equipment used to cut, grind, polish, drill, and sandblast glass. Advanced seminars and glass studio provide an opportunity to discuss current contemporary art-making issues in glass. Students research the topics and artists important to their own development, and visiting artists, slide lectures, studio visits, and exhibitions enrich classroom discussions.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN182	Visual Language I	F	3
SFDN181	Drawing Studio I	F	3
SFDN186	Visual Language II	S	3
SFDN185	Drawing Studio II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
FRSM100	Freshman Seminar	F/S	3
HART100	Intro. to Western Art	F	3
HART (200 level)	History of Art Elective	S	3
LALW100	Written Communication	F/S	3
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DGL300	3D Seminar: Glass	F	3
3DGL350	Adv.Studio: Glass	F	3
3DGL301	3D Seminar: Glass	S	3
3DGL351	Adv.Studio: Glass	S	3
	Studio Electives	F/S	9
LALW	Lit/Writ/Film Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective	F/S	3
HART or LA-SS/LW/MS	History of Art, Social Science, Lit/Writ/Film or Math/Science elective	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DGL231	Glassblowing	F	3
3DGL232	Cold Glass Techniques	S	3
3DTD201	Projects in Wood	F/S	3
	Studio Electives	F/S	6
	3D Elective	F/S	3
LALW200	Literary Traditions	F/S	3
HART	History of Art Elective	F/S	3
LASS	Social Science Elective	F/S	3
LAMS	Math/Science Elective	F/S	3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DTD400	FA3D Senior Seminar	F	3
3DGL450	Adv.Studio: Glass	F	3
3DGL401	3D Seminar: Glass	S	3
3DGL451	Adv.Studio: Glass	S	3
	Studio Electives	F/S	9
HART	History of Art Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Electives	F/S	6
	Total Credits		30

SUMMARY

Studio Foundation	18
Glass/3DTD	36
History of Art	12-18
Liberal Arts	24-30
Studio Electives	24
Total Credits	120

JEWELRY AND METALSMITHING PROGRAM REQUIREMENTS

Through the creation of jewelry, functional objects, and sculpture, students in the metals program give form to their artistic vision. The metals program combines direct practice with conceptual problem solving. Students explore the methods and motives behind both traditional and contemporary metal work, learning how objects are informed by their historical contexts. Coursework is offered in all major metalworking techniques, including vacuum and centrifugal lost wax casting, vulcanized and silicone mold processes, hydraulic press techniques and die forming, and three- dimensional modeling and CNC milling. Students also learn to construct jewelry from both base and precious materials. Facilities available to students in the metal program accommodate work in welding, fabrication, machine tool and foundry processes, and blacksmithing.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN182	Visual Language I	F	3
SFDN181	Drawing Studio I	F	3
SFDN186	Visual Language II	S	3
SFDN185	Drawing Studio II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
FRSM100	Freshman Seminar	F/S	3
HART100	Intro. to Western Art	F	3
HART (200 level)	History of Art Elective	S	3
LALW100	Written Communication	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DML210	Beginning Metal	F	3
3DML220	Intermediate Metals	S	3
3DTD201	Projects in Wood	F/S	3
	Studio Electives	F/S	6
	3D Elective	F/S	3
LALW200	Literary Traditions	F/S	3
HART	History of Art Elective	F/S	3
LASS	Social Science Elective	F/S	3
LAMS	Math/Science Elective	F/S	3
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DML350	Adv.Studio: Metals	F	3
3DML300	3D Seminar: Metals	F	3
3DML301	3D Seminar: Metals	S	3
3DML351	Adv.Studio: Metals	S	3
	Studio Electives	F/S	9
LALW	Lit/Writ/Film Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Electives	F/S	6
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DTD400	FA3D Senior Seminar	F	3
3DML450	Adv.Studio: Metals	F	3
3DML401	3D Seminar: Metals	S	3
3DML451	Adv.Studio: Metals	S	3
	Studio Electives	F/S	9
HART	History of Art Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective	F/S	3
HART or LA-SS/LW/MS	History of Art, Social Science, Lit/Writ/Film or Math/Science elective	F/S	3
	Total Credits		30

SUMMARY

Studio Foundation	18
Metals/TDA	36
History of Art	12-18
Liberal Arts	24-30
Studio Electives	24
Total Credits	120

SCULPTURE PROGRAM REQUIREMENTS

Whatever their chosen medium, students' passionate engagement in art making is key to their success in the sculpture program. The sculpture program offers instruction in working with a wide range of media, including stone, wood, mixed media, glass, fiber, and metal. Students develop familiarity with technical processes including mold- making, foundry, woodworking, and welding, as well as with building processes using various media. In addition to this practical knowledge, students gain an understanding of conceptual and installation issues affecting their chosen medium. To enhance students' familiarity with form, the program emphasizes cross-disciplinary study. Students who elect to study figurative sculpture and anatomy, for example, are encouraged to take studio courses in movement. Students interested in kinetic and/or multimedia works explore computer-controlled devices and other new technologies. Advanced seminars and "theme classes" explore issues common to all three-dimensional arts, such as narrative, functionality in art and design, mixed media, installation, public art, and art as object and image.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN182	Visual Language I	F	3
SFDN181	Drawing Studio I	F	3
SFDN186	Visual Language II	S	3
SFDN185	Drawing Studio II	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
FRSM100	Freshman Seminar	F/S	3
HART100	Intro. to Western Art	F	3
HART (200 level)	History of Art Elective	S	3
LALW100	Written Communication	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DTD201	Projects in Wood	F/S	3
	Studio Electives	F/S	6
	3D Elective from Ceramics, Fibers, Glass, or Metals	F/S	3
3DSC	200 Level Sculpture Electives	F/S	6
LALW200	Literary Traditions	F/S	3
HART	History of Art Elective	F/S	3
LASS	Social Science Elective	F/S	3
LAMS	Math/Science Elective	F/S	3
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DSC300	3D Seminar: Sculpture	F	3
3DSC350	Adv.Studio: Sculpture	F	3
3DSC301	3D Seminar: Sculpture	S	3
3DSC351	Adv.Studio: Sculpture	S	3
	Studio Electives	F/S	9
LALW	Lit/Writ/Film Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective	F/S	3
HART or LA-SS/LW/MS	History of Art, Social Science, Lit/Writ/Film or Math/Science elective	F/S	3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
3DTD400	FA3D Senior Seminar	F	3
3DSC450	Adv.Studio: Sculpture	F	3
3DSC401	3D Seminar: Sculpture	S	3
3DSC451	Adv.Studio: Sculpture	S	3
	Studio Electives	F/S	9
HART	History of Art Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Electives	F/S	6
	Total Credits		30

SUMMARY

Studio Foundation	18
Sculpture/3DTD	36
History of Art	12-18
Liberal Arts	24-30
Studio Electives	24
Total Credits	120

FINE ARTS 3D COURSE DESCRIPTIONS

3DCR202 Ceramic Handbuilding
A studio elective course, introduces students to ideas and methods used in the contemporary field of ceramic object-making. Projects are designed to have students consider clay for both its fine art and design potential. Projects use a variety of tools including the slab roller, extruder and plaster molds, as well as traditional methods of building and throwing on the potter's wheel and address idea development. Projects also address color and surface and their relationships to forms. Students will choose methods of finishing work in gas or electric kilns, using a combination of studio and commercial glazes.

hybrid studio/critique
Culturally Diverse Content

3DCR203 Wheelworking
An introduction to the potter's wheel as a tool for clay form-making. Projects explore various techniques, development of skill and experimentation with functional and nonfunctional formats. Slip/glaze applications include both high and low-fire techniques with gas and electric kilns.

hybrid studio/critique
Culturally Diverse Content
departmental required/elective

3DCR205 Ceramic Design Studio
Ceramics has always been a desirable medium for artists' and designers' use because of its ability to be transformed in many ways. The premise of this course is to look at ceramics from the design point of view, whether it functional, decorative or sculptural. The goal will be to create three objects that are well-designed and planned out. The ceramic process used to create work will be up to each student - wheel thrown, molded or handbuilt, for example. The course also looks at the history of ceramic design and the work of contemporary designers.

hybrid studio/critique

3DCR208 Objects That Change Lives (See 3DTD208)

3DCR209 Intro to Clay Studio
This course introduces a variety of concepts and techniques used in contemporary ceramic object-making. Projects include ideas and skills used in both sculpture and design around the world today. This course includes slide lectures and field trips to introduce students to artists, designers and careers in the field of ceramics today. Through assigned projects students develop ideas and learn new skills-- building, finishing and firing ceramic objects. This course is open to both students with previous experience and no experience.

hybrid studio/critique

3DCR251 Figurative Clay
A study of the construction of portrait and figure executed from life in clay. Students work with plaster as a casting medium.

hybrid studio/critique

3DCR2X5 Image and Clay
Ceramics is a field that marries form-making, surface finish, concept, image and technique. Ideas can be applied to both fine art and design objects. Image and Clay is a studio elective designed to introduce students to ideas, artists/designers and techniques which bring surface imagery to clay object-making. Projects include digital manipulation of imagery, silkscreening, decal making, and transfer printing. This course is appropriate for both artists and designers.

hybrid studio/critique

3DCR2X6 Tableware
Design and fabricate individualized place settings, serving dishes, teapots, and vases. Employing hand-building, the potter's wheel, plaster molds, and various kiln-firing techniques (stoneware, soda, low-fire) students are able to create pottery that is useful as well as personally expressive. Frequent demonstrations, lectures, and dialogue with the instructor enable beginners as well as experienced workers to expand their vision and portfolio.

hybrid studio/critique
Culturally Diverse Content

3DCR300 3D Seminar: Ceramics
A forum for discussion of current contemporary art-making issues in the medium of clay. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. With faculty assistance; students define and develop two bodies of work for each semester. This work must explore different technical areas of clay object-making and firing. An active journal with source material related to the student's work is required, as are mid-semester critiques and final semester review boards.

hybrid studio/critique
Culturally Diverse Content
departmental requirement

3DCR301 3D Seminar: Ceramics
A forum for discussion of current contemporary art-making issues in the medium of clay. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. With faculty assistance; students define and develop two bodies of work for each semester. This work must explore different technical areas of clay object-making and firing. An active journal with source material related to the student's work is required, as are mid-semester critiques and final semester review boards.

lecture/seminar
Culturally Diverse Content
departmental requirement

3DCR304 Ceramic Sculpture
Ceramic Sculpture is an advanced elective studio course which includes both aesthetic and technical information applied to producing contemporary ceramic sculpture. Over the semester, discussions concerning the potential of ceramic technologies and uses surrounding the 'art object' and

sculpture will be built into the content of studio projects/ investigations. Slide and book lectures will include objects of various cultures and periods. Presentation of objects, installation, site-specific and environmental art in nature and architecture will also be discussed and experienced. Through involved exploration, each student should expect to produce work which reflects personal technical and conceptual development.

Prerequisites: any 3DCR course
hybrid studio/critique
Culturally Diverse Content

3DCR308 Multiples, Sets and Editions
This course investigates the production of ceramic objects that are developed within a series format. Projects include unique pieces that are part of a related series and limited editions of identical objects. Ideas explored include architectural relief tiles, tableware, and various sculptural formats. Mold-making and ceramic casting processes are incorporated with various low and high-fire glaze options.

Prerequisites: any 200 level ceramic elective or permission
hybrid studio/critique

3DCR309 Tiles, Reliefs & Mosaics
Production and use of tiles, mosaics and reliefs. This course explores historical and contemporary uses of clay in architecture and object-making. Projects include design consideration, fabrication methods including mold and die processes and installation techniques. This course is appropriate for both fine artists and designers.

Prerequisites: CER203
hybrid studio/critique
Culturally Diverse Content
all college elective

3DCR310 Ceramic Chemistry
Ceramic Chemistry offers students the opportunity to gain familiarity with clays, surfaces, and kilns. Weekly assignments, independent projects and two exams provide students with the exposure necessary to gain basic and personalized knowledge of ceramic materials and processes.

hybrid studio/critique

3DCR311 Surreal Clay: Explorations of the Absurd
A ceramic studio elective course gives students the opportunity and skills to develop work which is narrative in nature. Whether creating designed functional objects or abstract sculpture, the focus on this course is create objects which are outside of the everyday realm. Content of ideas may stretch from current events to personal experiences. Projects may incorporate a number of building and finishing techniques. Finished work may be funny, outrageous, provocative or physiologically engaging.

Prerequisites: by permission of instructor
hybrid studio/critique

3DCR312X Clay Studio
A studio elective course introduces students to a variety of building and finishing techniques used in contemporary ceramic object-making, while also giving each student the opportunity to design projects that suit their personal interests. With consultation from their faculty, students develop their skills and a body of work based in either fine arts or design ideas. The course is designed to accommodate both beginning and advanced level students who are able to take advantage of the ceramic studio at their own skill level. Technical information and demonstrations include idea development, handbuilding, wheelworking, moldmaking processes along with various low and high glaze finishing.

hybrid studio/critique

3DCR350 Adv.Studio: Ceramics
Assists students in developing a focused coherent body of work through several research projects, exposure to artists and concepts, and the coordination of personal sources, intent and ceramic technique.

Prerequisites: 6 credits in Ceramic Studios
hybrid studio/critique
departmental requirement

3DCR351 Adv.Studio: Ceramics
This course nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, model making, and journals to the creative process. Through assigned projects and workshops, students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the ceramics medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration.

Prerequisites: 6 credits in Ceramic Studios
hybrid studio/critique
Culturally Diverse Content
departmental requirement

3DCR392 CER Course Assistantship

3DCR398 CER Internship

3DCR399 CER Independent Study

3DCR401 3D Seminar: Ceramics
A forum for discussion of current contemporary art making issues in the medium of clay. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. With faculty assistance, students define and develop two bodies of work for each semester. This work must explore different technical areas of clay object-making and firing. An active journal with source material related to the student's work is required, as are mid-semester critiques and final semester review boards.

hybrid studio/critique
departmental requirement

3DCR450 Adv.Studio: Ceramics
This course assists Students in developing a focused coherent body of work through several research projects, exposure to artists and concepts, and the coordination of personal sources, intent and ceramic technique,

Prerequisites: 3DCR350, 3DCR351
hybrid studio/critique
departmental requirement

3DCR451 Adv.Studio: Ceramics
This course nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, model making, and journals to the creative process. Through assigned projects and workshops, students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the ceramics medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration.

Prerequisites: take 3DCR450
hybrid studio/critique
Culturally Diverse Content
departmental requirement

3DFB101 Vietnam - Art and Culture
This course is designed to give students exposure to Vietnamese culture, art and history. MassArt has a unique opportunity to explore this wonderful country with the support of the Indochina Arts Partnership. Prior to the trip, students will be given a brief overview of Vietnamese history and its cultural influences, focusing on Chinese, French (Beaux Arts) and Soviet (Socialist) influences. The group will travel to Ho Chi Minh City, Da Nang, Imperial City of Hue, and Hanoi. Students will have the opportunity to visit galleries and museums, ancient pagodas and villages famous for ceramics, silk weaving and papermaking, local art colleges and many artists' studios. SEE TRAVEL COURSE SECTION FOR OFFICIAL REGISTRATION PROCEDURES. TRAVEL TO VIETNAM REQUIRED.

3DFB221 Flexible Structures
An exploration of traditional and non-traditional methods of form-making using a variety of flexible, soft, or fibrous materials. Projects explore both technical and conceptual possibilities. Students investigate materials for their potential as sculptural, architectural, functional objects and as mixed-media installations and site-specific environments.

hybrid studio/critique
Culturally Diverse Content
all college elective

3DFB222 Intro to Weaving
An introduction to principles and techniques of floor loom weaving: including warp preparation, dressing the loom, pattern drafting, basic loom controlled and weaver controlled weaves. Slide presentations emphasize a personal approach to the media.

hybrid studio/critique
Culturally Diverse Content
all college elective

3DFB223 Surface Design on Fabric: Resist
An introduction to fabric dyes and procedures and to resist processes. Japanese, African, and Indonesian techniques for tie-dye, batik, paste resists, and hand painting on fabric are studied. Emphasis is on development of personal expression as well as technical proficiency. Workshops, slide presentation, and a visiting artists lecture are included.

hybrid studio/critique
Culturally Diverse Content
all college elective

3DFB224 Paper Making
This course is an introduction to traditional and experimental methods of hand papermaking, with an emphasis on papermaking as an expressive art medium. Projects explore 2D and 3D concepts and techniques, including sheet forming and casting. Emphasis is on personal expression and technical proficiency.

hybrid studio/critique
Culturally Diverse Content
all college elective

3DFB225 Fibers & Cross-cultural Education
This course will cover the history of the use of fiber material and techniques from around the world, with an emphasis on cultural diversity and similarities. Natural fiber production and development will lead into exploration of usages throughout the globe. Lecture, studio time and visiting artists are included.

hybrid studio/critique
Culturally Diverse Content
all college elective

3DFB226 Surface Design: Print
An introduction to various methods of screen printing on fabric with dyes and pigments. Projects incorporate photographic and cut stencil techniques used in one of kind imagery and repeat pattern surfaces. Emphasis is on personal expression and technical experimentation.

hybrid studio/critique
Culturally Diverse Content
all college elective

3DFB227 Intro to Fibers
Intro to Fibers is a class that introduces a mix of traditional and contemporary fiber techniques that may include a combination of sewing, knitting, crocheting, weaving, dyeing, and surface design using traditional and non-traditional materials.

hybrid studio/critique
Culturally Diverse Content
all college elective

3DFB228X Photo Imagery on Fabric
Students will return to the origins of photography by hand coating fabric and paper with the light sensitive emulsions. Additional techniques may include Polaroid transfers, acrylic

lifts, and heat transfers. Resultant images can be incorporated into quilts, clothing, artists books, collage/assemblage and can be combined with other techniques and processes applicable to paper and fabric.

hybrid studio/critique
all college elective

3DFB229X Sculptural Knitting
This course is for students interested in exploring the ways that knitting can be used as a medium for sculpture and installation. This class will explore different techniques of creating form: knitting in the round, sewing, using alternative materials, felting, found objects, knitting on looms and by machine. The course looks at artists using knitting and related techniques and will examine contemporary issues related to the variety of approaches.

studio
all college elective

3DFB300 3D Seminar: Fibers
A forum for discussion of current contemporary art-making issues in fiber mediums. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. Students define and develop a personal body of work. An active journal with source material related to this work is required, as are mid-semester critiques and final semester review boards.

lecture/seminar
Culturally Diverse Content
departmental requirement

3DFB301 3D Seminar: Fibers
A forum for discussion of current contemporary art-making issues in fiber mediums. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. Students define and develop a personal body of work. An active journal with source material related to this work is required, as are mid-semester critiques and final semester review boards.

Prerequisites: 3DFB300
lecture/seminar
Culturally Diverse Content
departmental requirement

3DFB322 Intermediate Weaving
An exploration of more complex weaving techniques, including computer-aided drafting, multiple harness, 3D weaves, and ikat. Projects emphasize contemporary uses of woven imagery and forms along with personal expression.

Prerequisites: 3DFB222
hybrid studio/critique
Culturally Diverse Content
all college elective

3DFB350 Adv. Studio: Fibers
Through assigned projects and workshops, students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the fiber medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration.

hybrid studio/critique
Culturally Diverse Content
departmental requirement

3DFB351 Adv. Studio: Fibers
Through assigned projects and workshops, students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the fiber medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration.

Prerequisites: 3DFB350
hybrid studio/critique
Culturally Diverse Content
departmental requirement

3DFB392 FIB Course Assistantship

3DFB398 FIB Internship

3DFB399 FIB Independent Study

3DFB401 3D Seminar: Fibers
A forum for discussion of current contemporary art-making issues in fiber mediums. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. Students define and develop a personal body of work. An active journal with source material related to this work is required, as are mid-semester critiques and final semester review boards.

Prerequisites: 3DFB300, 3DFB301, 3DFB400
lecture/seminar
Culturally Diverse Content
departmental requirement

3DFB422 Advanced Weaving
An exploration of more complex weaving techniques, including computer-aided drafting, multiple harness, 3D weaves, and ikat. Projects emphasize contemporary uses of woven imagery and forms along with personal expression.

Prerequisites: 3DFB322
hybrid studio/critique
Culturally Diverse Content
departmental elective

3DFB450 Advanced Fibers Studio
Development of a coherent body of work through coordination of the student's personal sources, intent and technical abilities. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. A research component complements the studio work to further develop the student's knowledge of historical and contemporary fiber art.

hybrid studio/critique
Culturally Diverse Content
departmental requirement

3DFB451 Advanced Fibers Studio
Development of a coherent body of work through coordination of the student's personal sources, intent and technical abilities. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. A research component complements the studio work to further develop the student's knowledge of historical and contemporary fiber art.

hybrid studio/critique
Culturally Diverse Content
departmental requirement

3DGL101 Introduction To Glass: A Survey
This is a studio foundation course that is meant to both acquaint students with the glass studio and to teach a survey of the techniques that are required for glass fabrication. Areas of focus will include: glassblowing, kiln casting, fused glass, sand casting and a general cold glass overview. Studio time will include lectures covering a survey of glass art history and visits with local glass artists.

studio
all college elective

3DGL231 Glassblowing
An introduction to basic glassblowing techniques used to make vessels and sculptural forms. Group glassblowing clinics encourage team work. Progressively more difficult assignments develop skill and concepts. Historical and contemporary glass techniques, designs, and applications are discussed and incorporated into student work.

hybrid studio/critique

3DGL232 Cold Glass Techniques
An introduction to techniques, tools, and equipment used in fabricating and assembling glass objects. Topics include equipment and technical information used to cut, grind, polish, drill and sandblast glass. Proper use and maintenance of all equipment is stressed. Historical and contemporary glass techniques, designs, and applications are discussed and incorporated into student work. Emphasis is on personal expression and technical proficiency.

hybrid studio/critique

3DGL233 Sculptural Glass
This course emphasizes individual expression and experimentation with glass as a sculptural medium. This class instructs students in various kiln-related casting, slumping and fusing techniques. Proper use and safety with shop equipment is emphasized.

hybrid studio/critique
Culturally Diverse Content

3DGL234 Hot Glass Casting
An introduction to technical information used in the process of casting molten glass. Topics include various mold-making and mixed-media applications. Proper use and maintenance of all equipment is stressed. Historical and contemporary glass techniques, designs, and applications are discussed and incorporated into student work. Projects emphasize personal expression and experimentation, and technical proficiency.

hybrid studio/critique
Culturally Diverse Content

3DGL250X East Meets West: An Intersection of the Art: Istanbul, Turkey
This trip will be a dynamic exploration of Turkey and the role that it has played shaping the cultural, artistic and historical climate in Eastern Europe. As a bridge between Europe and Asia, Istanbul is a unique city in many ways. The course's goal is to explore the convergence of the contemporary art scene in Istanbul while reveling in the rich history and culture that Turkey has to offer. During our journey, we will spend our time both in Istanbul, and at an Artist Retreat located in the countryside 45 minutes north of the city, near the Black Sea. The school, "Cam Ocai" (in English refered to as The Glass Furnace) is Turkey's first glass school and has state of the art studios for learning, applying, and experimenting with various hot and cold glass techniques.

lecture/seminar
all college elective

3DGL300 3D Seminar: Glass
A forum for discussion of current issues in contemporary glass object-making. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the medium. Mid-semester critiques and final semester review boards required. Before graduation, students are required to document their work and submit 10-20 slides of their final projects to the FA3D Department.

lecture/seminar
Culturally Diverse Content

3DGL301 3D Seminar: Glass
A forum for discussion of current issues in contemporary glass object-making. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the medium. Mid-semester critiques and final semester review boards required. Before graduation, students are required

to document their work and submit 10-20 slides of their final projects to the FA3D Department.

lecture/seminar

3DGL321 Intermediate Glassblowing
A continuation of basic and more advanced glassblowing techniques used to make vessels and sculptural forms. Progressively more difficult assignments develop skills and concepts. Historical and contemporary glass techniques are discussed and incorporated into student work.

Prerequisites: GL231
hybrid studio/critique

3DGL334 Advanced Glassblowing
Challenging design and technical possibilities in functional and sculptural formats. Students incorporate advanced techniques into specific projects. Historical and contemporary glass techniques, designs, and applications are discussed and incorporated into student work. Projects emphasize personal expression and experimentation, and technical proficiency.

hybrid studio/critique
departmental requirement

3DGL350 Adv.Studio: Glass
Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, models, and journals to the creative process. Through assigned projects and workshops, students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the glass medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. 6 credits (two semesters)

hybrid studio/critique

3DGL351 Adv.Studio: Glass
Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, models, and journals to the creative process. Through assigned projects and workshops, students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the glass medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. 6 credits (two semesters)

hybrid studio/critique
Culturally Diverse Content

3DGL401 3D Seminar: Glass
A forum for discussion of current issues in contemporary glass object-making. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the medium. Mid-semester critiques and final semester review boards required. Before graduation, students are required to document their work and submit 10-20 slides of their final projects to the FA3D Department.

lecture/seminar
Culturally Diverse Content

3DGL450 Adv.Studio: Glass
Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, models, and journals to the creative process. Through assigned projects and workshops, students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the glass medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. 6 credits (two semesters)

hybrid studio/critique
Culturally Diverse Content

3DGL451 Adv.Studio: Glass
Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, models, and journals to the creative process. Through assigned projects and workshops, students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the glass medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. 6 credits (two semesters)

hybrid studio/critique
Culturally Diverse Content

3DML200 Jewelry
An introduction to basic issues and techniques unique to jewelry as a creative and expressive medium. Students discuss traditional and contemporary attitudes toward body adornment and learn the techniques of basic fabrication (cold-joining, sawing, soldering, finishing), lost-wax casting, and stone-setting. Projects use precious metals and common materials. Proper use and maintenance of all equipment is stressed.

hybrid studio/critique

3DML203 Alternative Materials for Jewelry
This course will provide a platform for exploration of materials in jewelry-making. The safety, proper handling and exploration of materials will be covered along with an experimental methodology and personal discovery within each material. The course will introduce ways of working an array of materials including plexi glass, polyurethane, felt, and cast resin.

hybrid studio/critique

3DML210 Beginning Metal
An introduction to basic metalworking techniques, focusing on design and function. Assignments cover problems that are both aesthetic and technical. Metal fabrication, inlay, forging, sinking, and stone-setting are introduced. Proper use and maintenance of all equipment is stressed.

hybrid studio/critique

3DML220 Intermediate Metals
Study in Series: development of a personal style through a series of projects based on one source. Projects include technical and aesthetic experimentation in casting, raising (sheet form-making), etching, and chasing and repousse.

Prerequisites: MTL210
hybrid studio/critique

3DML222 Molding, Multiples & Production
This course covers methods and strategies for making multiples for jewelry-scale metal objects. These include Vulcanized and RTV rubber molding for injection wax; production methods for lost wax casting; hydraulic and arbor press methods for cutting blanks and pressing 3 dimensional forms; stamping dies (RT method) for cutting multiple shapes; chemical milling (etching from both sides) for cutting complex shapes, jigs and fixtures for repeatable operations (drilling, soldering, shaping); assembly techniques including soldering and cold-connecting. Finishing techniques including tumbling with various media. Participating students will be asked to make several series of jewelry-scale objects. Each series will need to be made in at least enough quantity to provide each student in the class with an example to keep.

hybrid studio/critique

3DML223 Design and Construction in Metal
Through a series of sculptural exercises this class is an introduction to cold fabrication techniques and precision machining processes. Students are required to conceive and execute projects that integrate machining and cold joining techniques with their personal artistic goals.

hybrid studio/critique

3DML230 Color and Metal
An examination of the color palette available for metals. Projects include enameling, patination, alloy-making, and painting. Proper use and maintenance of all equipment is stressed.

hybrid studio/critique

3DML245X Flatware and Functional Objects

Prerequisites: 3DML200 or 3DML210
hybrid studio/critique

3DML301 3D Seminar: Metals
Spring semester junior level seminar. A forum for discussion of current contemporary art-making issues in the medium of metal. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits, and exhibitions are incorporated. With faculty assistance, students define and develop a personal body of work. An active journal with source material related to this work is required, as are mid-semester critiques and final semester review boards.

lecture/seminar

3DML350 Adv.Studio: Metals
Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, models, and journals to the creative process. Students propose and complete three projects. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration.

hybrid studio/critique

3DML351 Adv.Studio: Metals
Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, models, and journals to the creative process. Students propose and complete three projects. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration.

Prerequisites: 3DML350
hybrid studio/critique

3DML392 MTL Course Assistantship

3DML398 MTL Internship

3DML399 MTL Independent Study

3DML3X4 CAD for Jewelry and Metals
Computer-Aided Design for Jewelry and Metals is a focused elective that covers fundamental strategies and methods for creating jewelry and metal objects using computer tehcnology. CAD and 3D modeling programs are used for developing a series of objects that are designed to be made with a variety of output including CNC milling and rapid prototyping.

Prerequisites: MTL210, MTL200 or permission
hybrid studio/critique

3DML3X5 Raising and Forming
This course uses traditional large-scale forming techniques to develop sculptural forms and vessels. Raising or smithing skills are required.

Prerequisites: MTL220 or SC353
hybrid studio/critique
Culturally Diverse Content

3DML401 3D Seminar: METALS

Spring semester majors seminar. A forum for discussion of current issues in contemporary metal object-making. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits, and exhibitions are incorporated. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the medium. Mid-semester critiques and final semester review boards required. Before graduation, students are required to document their work and submit 10-20 slides of their final projects to the FA3D Department.

lecture/seminar
Culturally Diverse Content

3DML450 Adv.Studio: Metals
Production of a consistent, advanced body of work. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. 6 credits.(two semesters)

hybrid studio/critique

3DML451 Adv.Studio: Metals
Production of a consistent, advanced body of work. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of the medium. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. 6 credits.(two semesters)

Prerequisites: 3DML450
hybrid studio/critique

3DSC201 Foundry Processes in Sculpture
An introduction to the foundry process. Students make bronze and aluminum castings using processes of greensand and lost-wax ceramic shell casting. Course covers mold-making, casting, and chasing. Emphasis is on personal expression and technical proficiency. Proper use and maintenance of all tools is stressed.

hybrid studio/critique

3DSC202 Ceramic Handbuilding
Exploration and instruction to develop technical, aesthetic, and skills in ceramic handbuilding processes. Projects are designed to use clay as a versatile material for all types of object-making. Students investigate historical and contemporary artists and techniques. Various tools include the slab roller, extruders, plaster molds, and sand blaster. Slip/glaze applications include both high and low-fire techniques with gas and electric kilns.

hybrid studio/critique

3DSC203 Molding and Casting
This is a beginning course in mold-making, introducing materials and techniques used in the creation of rigid and flexible molds. Initial focus will be on traditional casting methods, including life-casting and the use of waste molds, but as the semester progresses and the student begins to understand the possibilities of the processes, alternative methods and materials will be introduced.

hybrid studio/critique

3DSC221 Flexible Structures
An exploration of traditional and nontraditional methods of form-making using a variety of flexible, soft, or fibrous materials. Projects explore both technical and conceptual possibilities. Students investigate materials for their potential as sculptural, architectural, functional objects and as mixed-media installations and site-specific environments.

hybrid studio/critique
Culturally Diverse Content

3DSC222 Puppet Workshop
This course is an introduction to the basics of movable dynamic figures (possibly human but possibly otherwise) in a variety of materials which respond to the action of the human hand (or, conceivably, other body parts). Through lectures, demonstrations and assigned projects, this course will cover the creation of a variety of movable joints. The class will concern itself with an assortment of means of providing and delivering motivation from human students to otherwise inanimate puppets, either directly or with such means as strings, rods or other connectors. Put simply, we want to make puppets, we want them to be movable and we want to make them move.

Prerequisites: TDA201
hybrid studio/critique
Culturally Diverse Content
departmental elective

3DSC223 Design and Construction in Metal
Introduction to "cold" metal fabrication techniques and machining processes. Students learn to make precise measurements, read mechanical drawings, design and create various types of mechanical joints. Processes include use of power shear, sheet roller, pan brake, English wheel, precision lathe and vertical milling machine. Each student is encouraged to create a final project that integrates these techniques and processes with their personal artistic goals.

hybrid studio/critique

3DSC251 Figurative Clay
A study of the construction of portrait and figure executed from life in clay. Students work with plaster as a casting medium.

hybrid studio/critique

3DSC253 Welding
An introduction to the construction of steel sculpture produced through oxy-gas and arc welding. Students work with forging and machine shop practices.

hybrid studio/critique

3DSC260 Woodcarving

hybrid studio/critique
Culturally Diverse Content

3DSC300 3D Seminar: Sculpture
A forum for discussion of current contemporary art-making issues in sculpture. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. With faculty assistance, students define and develop a personal body of work that represents depth and breadth of exploration of appropriate media. An active journal with source material related to this work is required, as are mid-semester critiques and final semester review boards. 6 credits (two semesters)

Prerequisites: All freshman and sophomore prerequisites (TDA 200, TDA 201)
lecture/seminar

3DSC301 3D Seminar: Sculpture
A forum for discussion of current contemporary art-making issues in sculpture. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits and exhibitions are incorporated. With faculty assistance, students define and develop a personal body of work that represents depth and breadth of exploration of appropriate media. An active journal with source material related to this work is required, as are mid-semester critiques and final semester review boards. 6 credits (two semesters)

lecture/seminar
Culturally Diverse Content

3DSC304 Ceramic Sculpture
Ceramic Sculpture is an advanced elective studio course which includes both aesthetic and technical information applied to producing contemporary ceramic sculpture. Over the semester, discussions concerning the potential of ceramic technologies and uses surrounding the 'art object' and sculpture will be built into the content of studio projects/ investigations. Slide and book lectures will include objects of various cultures and periods. Presentation of objects, installation, site-specific and environmental art in nature and architecture will also be discussed and experienced. Through involved exploration, each student should expect to produce work which reflects personal technical and conceptual development.

hybrid studio/critique
Culturally Diverse Content

3DSC304X Advanced Metal Project
This course offers to students who have successfully completed any of the beginning metalshop classes a venue to further enhance their hand and conceptual skills. Projects will be generated individually , and each student will develop a series of works based upon his or her preferred medium. Drawings, process plans, and critiques will be an integral part of the class. Students will be expected to present their work to the class for feedback all during the process. Advanced welding, fabrication, black-smithing, and foundry will be covered on an as-needed basis.

Prerequisites: SC201, SC353X, SC253, SC264X
hybrid studio/critique
Culturally Diverse Content

3DSC308 Food and Art
This is a course made for adventurous food/art lovers. Imagine feasting, cooking, Installations, food culture, food in contemporary art and art history, films, special projects, food chemistry, field trips, and making fabulous table decor!

hybrid studio/critique

3DSC309 Advanced Wood Sculpture
This is a hands-on studio course focusing on sculptural object-making, using wood as a medium. The course will integrate intuitive approaches and structured processes through direct engagement with the material. In addition to guiding the student through various technical hurdles encountered as the projects unfold, equal stress is placed on the development of ideas and intent. Investigations in planning and prototyping, multiples production and large-scale works will also be included.

Prerequisites: 3DTD201 or EDAD202
hybrid studio/critique
all college elective

3DSC309X Intro to Kinetic Art
This course is intended for object-makers, to introduce motion into their sculpture. An overview on the history of kinetic art is provided to inspire a richness of conceptual thinking. The course is directed toward a final project of the student's design, which may be sculpture, installation, performance, costume, robotics, toys, etc. Issues covered include: mechanism design and troubleshooting; hand cranks; ratchets; solenoids; motors; drive systems; and, basic steelworking techniques aimed at building safe and reliable kinetic art.

Prerequisites: 3DSC253, 3DSC264, or instructor's permission
hybrid studio/critique

3DSC320 Video Sculpture
Open to graduates and undergraduates interested in video sculpture, installation, performance and site specific work. Every day you use your body as a tool to manipulate materials, create physical objects and act on others. Through this process your body acts as an extension of your ideas, making them physically manifest in time. This class will explore objects, time and space using the video as a tool and new material capable of acting on the 3D world.

critique
all college elective

3DSC345 Sculpting the Text; Writing the Object
The 3DSC course and the LALW course are linked as though they were one course. The work that students do in each course is conceived, created, critiqued, and developed in a "call and response" relation to the work that they do in the other course. In the Liberal Arts seminar, student writing is read and critiqued on its own merit and in relation to the three-dimensional work being created in the studio class. The writing may be imaginative or expository, as the student chooses. In the 3D studio class, objects are designed, made, and critiqued on their own merit and in relation to the students' writing. The objects may be done in mixed media or a single medium, as the student chooses. In both courses, student presentations and class discussions address the evolving relations between the three-dimensional work and the writing as each inspires or influences the other. Fostering this reciprocal relationship between the arts of sculpting and writing is central to both courses and the rationale for linking them.

Prerequisites: open to all Juniors and Seniors/ Co-requisite LALW345
hybrid studio/critique
all college elective

3DSC350 Adv.Studio: Sculpture
Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, model-making, and journals to the creative process. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. 6 credits (two semesters).

hybrid studio/critique
Culturally Diverse Content

3DSC351 Adv.Studio: Sculpture
Nurtures the development of a coherent body of work based on sophisticated techniques and a maturing sense of aesthetic direction. The course stresses the importance of drawing, model-making, and journals to the creative process. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. 6 credits (two semesters).

hybrid studio/critique

3DSC353 Metals Fabrication & Blacksmithing
Development of skills and techniques used in ferrous and nonferrous metal object-making. Students learn hot forge processes and machine tooling. Projects incorporate conceptual experimentation and technical skill development. Proper use and maintenance of all equipment is stressed.

hybrid studio/critique
Culturally Diverse Content

3DSC354 Anatomical Structure
An in-depth study of the bones and muscles of the human figure, working primarily in 3D form. Course covers movement, proportions, and development through growth and aging.

hybrid studio/critique
Culturally Diverse Content

3DSC392 SC Course Assistantship

3DSC398 SC Internship

3DSC399 SC Independent Study

3DSC399 SC Independent Study

3DSC3X0 Advanced Figurative Sculpture

hybrid studio/critique

3DSC3X1 Bladesmithing
Course will include a compressed pattern welding (Damascus steel) tutorial with students grouped in pairs to produce the pattern welded steel for their projects. Second phase will include: knife design and construction. Third phase will include fabrication and finishing of projects.

Prerequisites: 3DSC253
hybrid studio/critique
all college elective

3DSC3X2 Technology and Culture
This is a studio course open to beginning and advanced students. The course will focus on the interrelationship between technology and culture and is dedicated to the study of historically significant artifacts.

hybrid studio/critique
Culturally Diverse Content

3DSC401 3D Seminar: Sculpture
A forum for discussion of current issues related to contemporary sculpture. Students research the topics and artists important to their own development. Visiting artists, slide lectures, studio visits, and exhibitions are incorporated. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of appropriate media. Mid-semester critiques and final semester review boards required. Before graduation, students are required to document their work and submit 10-20 slides of their final projects to the FA3D Department.

lecture/seminar

3DSC450 Adv.Studio: Sculpture
Production of a consistent, advanced body of work. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of appropriate media. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. 6 credits

Prerequisites: All freshman/sophomore level SC requirements (SC200/SC201)
hybrid studio/critique
departmental requirement

3DSC451 Adv.Studio: Sculpture
Production of a consistent, advanced body of work. Students work with faculty to develop a personal body of work that represents depth and breadth of exploration of appropriate media. Group and individual discussions emphasize the development of critical vocabulary along with advanced technical exploration. 6 credits

Prerequisites: All freshman/sophomore level SC requirements (SC200/SC201)
hybrid studio/critique
departmental requirement

3DTD201 Projects in Wood
An introduction to object-building in the woodshop. Students are instructed in the proper use and application of hand and power tools, material selection, and safety issues. Weekly projects incorporate design/concept problem solving with various construction form-making techniques.

hybrid studio/critique
Culturally Diverse Content

3DTD205X Artist Resource Projects
MassArt is an institution, but it doesn't have to look like one! There are many needs that the college has for stairway banisters, planters, railings, conference tables, signage etc. This course is a focused effort to address some of the needs of the college as a professional, creative opportunity. Students select one or more projects for the class to address as a group effort.

hybrid studio/critique
Culturally Diverse Content

3DTD208 Objects That Change Lives
This is a studio-based course that focuses on making ceramic objects which improve people's health and living conditions. Students will be introduced to various global non-profit organizations whose missions are to combine art and social concerns, including water purification, hunger, shelter and mental stress while learning how to make their own ceramic objects. Various handbuilding, wheelthrowing, mold-making and design techniques will be used in studio projects. This course is appropriate for both beginning and advanced-level students.

hybrid studio/critique

3DTD209 Draw What You Mean
Drawing is a tool essential for jewelry designers and object makers. Whether the student plans to be a studio artist, own a small business or work at a big firm, he or she will need to express ideas clearly with images. In this course, students will explore drawing as a tool for developing and refining ideas before committing to making them. Students will work in various traditional media: markers; color pencils; gouache, and watercolor. The class will pay attention to how the choice of media can influence the style of the work being rendered. The class will alternate between hand drawing and computer rendering using Adobe Illustrator and Photoshop. Students will utilize these programs as a layout tool, to explore design variations, to create and control patterns and as a drawing and rendering tool. The class willl investigate how computers can be an addition to hand drawing skills by manipulating drawings, renderings and photographs. Knowledge of Illustrator and Photoshop is encouraged.

Prerequisites: introduction to drawing (perspective and lighting). Knowledge of Illustrator and Photoshop is encouraged.
hybrid studio
departmental elective

3DTD210 Advanced Techniques for Furniture Making
This course will expose students to a variety of somewhat specialized techniques that can be applied to furniture production. Sessions explore the basics of select special skills, with of the objective of giving students enough exposure to begin applying these techniques independently to their studio projects. Areas of study may include turning, veneering, vacuum pressing, casework techniques, laminating, chair-making techniques, upholstery, caning and marquetry, and carved molding.

hybrid studio/critique
departmental elective

3DTD220X Technical Drawing

hybrid studio/critique

3DTD300 Drawing for Object-makers
A drawing studio in which students can explore different methods and applications of drawing appropriate for object-makers. Discussion and projects include using drawing as a tool to understand space, to discover the various possibilities of an object, and/or to incorporate it with an object. Students are encouraged to experiment with various materials, techniques and formats.

hybrid studio/critique
Culturally Diverse Content

3DTD300X History of Adornment
This lecture-based course is designed to provide a deeper understanding of the jewelry traditions in non-western as well as western cultures. Topics are thematically organized and examine historic and contemporary contexts through slide lectures. The lectures are complemented by a library tour, fieldtrips, visits to local museum collections and current gallery exhibitions and visiting artist lectures (which are organized by the Jewelry and Metalsmithing Area). Ongoing class discussions focus on related topics and assigned reading material. Part of the class is geared towards strengthening presentation as well as research skills through specific assignments.

lecture/seminar
Culturally Diverse Content
all college elective

3DTD301 Vietnam: Art and Culture (See 3DFB101)

3DTD304 Drawing Between 2D and 3D
This is a drawing class that will join drawing to sculpture and object-making. The class explores conventional and experimental ways to draw and to incorporate drawing into studio practice. Some projects will focus on skills, others on conceptual aspects of the relationship between 2D and 3D thinking and production. Students will work on self-curating and presentation. Most of the work will be done in class. This class is a 300 level class open to all.

3DTD310 Theme: Narrative
An investigation of traditional and modern uses of symbols through objects and place. Projects cover storytelling, literary comparisons, and analogies with ancient and personal ritual objects and images.

hybrid studio/critique

3DTD312 Theme: Installation
An examination of issues of site and space as a primary component in contemporary art-making. Projects deal with site specificity particular to socio-political and psychological issues, multimedia possibilities, and temporal conditions. The course also addresses issues related to documentation of installation work.

hybrid studio/critique

3DTD313 Mixed Media
Emphasizes the use of mixed media in developing individual sculptural approaches. Various technical materials and processes are incorporated into course content. Experimental attitudes in creating objects and installations are encouraged.

hybrid studio/critique

3DTD319X Computers for Object-Makers
This course is designed for students who are either 3D majors or are 3D-oriented in their current work. In this class instruction and practice with computer applications is offered to familiarize students with methods of 3D modeling and using the computer to create interactive environments as part of their work.

hybrid studio/critique

3DTD330 The Art of Furniture Design I: Fundamentals of Design and Construction
In this course students initiate and are guided through a hands-on design/build project based on fundamental tenets of furniture design. Students will come to class with work from Design Processes for Furniture Design to use as the basis for their project. This studio shop course will begin with a review of design fundamentals and the concept design process. If necessary, concepts are refined through additional drawings and maquette model-making as preparation for the concluding phase: completion of the final product. This class will also be open to students outside of the certificate program who have experience in basic hand tool use and maintenance as well as a comfort level for work in standing machine power tools.

Prerequisites: Design Processes for Furniture Design
hybrid studio/critique
departmental elective

3DTD340 The Art of Furniture Design II: Fundamentals of Design and Construction
In this course students initiate and are guided through a hands-on design/build project based on fundamental tenets of furniture design. Students will come to class with work from Design Processes for Furniture Design to use as the basis for their project. This studio shop course will begin with a review of design fundamentals and the concept design process. If necessary, concepts are refined through additional drawings and maquette model-making as preparation for the concluding phase: completion of the final product. This class will also be open to students outside of the certificate program who have experience in basic hand tool use and maintenance as well as a comfort level for work in standing machine power tools.

Prerequisites: The Art of Furniture Design: Fundamentals of Design and Construction I
hybrid studio/critique
departmental elective

3DTD355 Drawing for Sculptors & Object-Makers
This is a drawing class for people whose main work is three-dimensional. We will explore conventional and experimental ways to draw and use drawing. Some projects will focus on skills; others on conceptual aspects of the relationship between 2D and 3D thinking and production. We will also work on self-curating and presentation. Most of the work will be done in class.

hybrid studio/critique

3DTD392 TDA Course Assistantship

3DTD398 TDA Internship

3DTD399 TDA Independent Study

3DTD3X4 Lost Historic Wall Painting
This course will focus on both theory and practice. Students will research and analyze part of an accurate replica of the interior cupola of the Gwozdziec synagogue, originally built in the seventeenth century and destroyed during the Nazi invasion of Poland during WWII.

hybrid studio/critique

3DTD3X5 Poland: Documenting Historic Wooden Architecture
This program is designed for students whose interests may include: Poland; Czech Republic; historical wooden structure, Eastern European history, preservation, documentation, medieval carpentry and participating in a remarkable international experience. This year, the course will have two components; students will first travel to historic sites in Poland and work as a team to document a selected wooden structure from the seventeenth century through measured drawings and photography of architectural details and artifacts. Poland's wooden architecture includes Catholic and Orthodox Christian churches, mosques and synagogues. Today, many of these early wooden structures in Poland need restoration and documentation. Secondly, students will travel to the Czech Republic and join an international team

of traditional timber frame carpenters that will be using a twenty-first century working replica of a fourteenth century human powered crane in the authentic restoration of the Castle Tocnik, located twenty miles east of Prague. Students will work along side world-class experts, reside in the castle, be an active part of the restoration project and travel to historic sites. This is a once in a lifetime opportunity and experience. Czech television will be documenting the project for a made for television film with international partners.

travel
Culturally Diverse Content
all college elective

3DTD3X6 Assemblages in Wood
This course is open to students from any college discipline having completed a prerequisite in either Projects in Wood, Materials and Methods or their equivalent. There will be an emphasis on developing an understanding of the dynamic relationship between form, subject, and content. A wide range of wood-related techniques and processes such as joinery, wood lamination, carving, framing, steam bending, finishes, history of wood, and more may be presented through slide presentations, discussions, demonstrations and field trips.

Prerequisites: TDA201, Projects in Wood, Materials & Methods, their equivalent or permission of Instructor
hybrid studio/critique

3DTD400 FA3D Senior Seminar
An examination of the business aspects of being an artist and a survey of career options and graduate school possibilities. Various professionals visit the class, including accountants, gallery directors, curators, lawyers, working artists, and public art directors. Students prepare a professional portfolio, which includes a resume and statement of intent, and give several presentations. Students are required to leave a copy of these materials in the FA3D office upon graduation. This course is required of all seniors in FA3D and is offered in the fall semester only.

lecture/seminar

3DTD440 Intermediate Furniture Design: Pre-Capstone Studio
Working with greater autonomy in the shop environment, each student develops a more advanced design project in consultation with faculty. The project will be based on students' ongoing practice of concept documentation and idea development in their sketchbooks, and focused on continued evolution of individual vision and practice. Practical issues such as rapid decision making and timely procurement of materials are incorporated into the design/build process. This course may be combined with the Art of Furniture class depending upon enrollment.

hybrid studio/critique
departmental elective

3DTD441 Furniture Design Capstone
This is the culmination of a five-semester concentration on the development of studio furniture. Students are required to produce a significant work of merit - a furniture suite, or a series of pieces - in order to successfully complete the capstone course. The expectation is for the student to produce work which is a cohesive representation of his or her individual aesthetic voice and vision. As such, the final work will be the defining element of the emerging artist's portfolio as the student moves into professional practice.

Prerequisites: Intermediate Furniture Design: Pre-Capstone studio
hybrid studio/critique
departmental elective

FINE ARTS 3D FACULTY

RICK BROWN, PROFESSOR
BFA, UNIVERSITY OF GEORGIA
MFA, WASHINGTON UNIVERSITY IN SAINT LOUIS
M. ARCH, HARVARD UNIVERSITY

JUDY HABERL, PROFESSOR
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MFA, SUNY NEW PALTZ

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Graphic Design

From the page to the screen to the environment, graphic design is central to how we construct and convey meaning within communication design. The Graphic Design Department provides students with a robust working knowledge of print design, information design, branding, and dynamic media (experience design). Our students learn by doing in studio classes led by a faculty of practicing designers and design educators, each accomplished in their area of expertise. The fundamentals of design remain consistent across media: color must enhance meaning, typography must be legible to communicate, and images must strengthen the message. Traditional manual skills such as hand lettering and drawing, and sophisticated graphics software are part of the spectrum of tools available to today's graphic designers. Students are challenged to develop design solutions while experimenting with a wide range of media including package design, book and magazine layouts, interactive communication, letterpress, and the creation of graphic identities and branded experiences.

The graphic design faculty inspires and advocates that students not only value structure, surface, and form, but also engagements and interactions of design with clients, audiences, and the culture at large. The essential operation of the Graphic Design Department is to provide students with an educational environment in which to explore theoretical, practical and technical applications relative to a variety of design problems. Through a sequenced combination of required courses in the major, studio electives, technical workshops and computer lab-based courses, students are exposed to intensive critique as well as discussions and lectures. They learn to speak intelligently about their own work and the work of their classmates, in preparation for the increasingly team-based professional environment in which they will find themselves upon graduation.

GRAPHIC DESIGN PROGRAM REQUIREMENTS

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN182	Visual Language I	F	3
SFDN181	Drawing Studio I	F	3
SFDN186	Visual Language II	S	3
SFDN185	Drawing Studio II	S	3
	Studio Elective	F/S	3
SFDN183	Form Study	F/S	3
FRSM100	Freshman Seminar	F/S	3
HART100	Intro. to Western Art	F	3
HART (200 level)	History of Art Elective	S	3
LALW100	Written Communication	S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
CDGD206	Sophomore Graphic Design Studio	F	6
CDGD210	Typography I	F	3
CDGD220	Graphic Design I	S	3
CDGD230	Typography II	S	6
LALW200	Literary Traditions	F/S	3
HART	History of Art Elective	F/S	3
LASS	Social Science Elective	F/S	3
LAMS	Math/Science Elective	F/S	3
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
CDGD340	Graphic Design II: Making Meaning	F	3
CDGD342	Information Architecture I	F	3
CDGD341	Typography III: Designer and Content	S	3
CDGD322	Information Architecture II	S	3
	Studio Electives	F/S	9
LALW	Lit/Writ/Film Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective	F/S	3
HART or LA-SS/LW/MS	History of Art, Social Science, Lit/Writ/Film or Math/Science elective	F/S	3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
CDGD402	Design Research	F	3
CDGD411	Graphic Design IV	F	3
CDGD420	Graphic Design Portfolio	S	3
CDGD430	Senior Degree Project	S	3
	Studio Electives	F/S	9
HART	History of Art Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Electives	F/S	6
	Total Credits		30

SUMMARY

Studio Foundation	18
Graphic Design	42
History of Art	12-18
Liberal Arts	24-30
Studio Electives	18
Total Credits	120

GRAPHIC DESIGN COURSE DESCRIPTIONS

CDGD1X0 Graphic Design Basics
Graphic Design Basics is an elective course developed specifically for freshmen who are interested in graphic design as a major. It is a "primer" to the Graphic Design program–a rigorous introduction to the fundamentals of visual communication and design.

critique
departmental elective

CDGD200 Calligraphy & Letterform Drawing
This course begins with the introduction of broad-edged pen lettering by studying two styles of hand lettering: italic and foundational. Students learn about letter proportion, pen angle, pen scale and letter slope. Midway through the course, hand drawn letters are studied by exploring the Trajan inscription and the development of the Roman alphabet. Letters will be drawn with technical drawing tools in large format, allowing for in-depth design analysis and exploration. Lettering with a broad-edged pen produces unique and interesting letter shapes. Students will be taught calligraphy in three early hands which were practiced from the 9th through the 15th centuries. This course will include a field trip to the Boston Public Library and a private viewing of a portion of its medieval and Renaissance manuscript collection. Familiarity with broad-edged pen lettering will aid the student in quickly advancing through the three lettering styles covered in this class.

critique
Culturally Diverse Content
departmental elective

CDGD205 West Meets East: Exploring Communication Design in China
The understanding of other cultures is a prerequisite for effective communication and design. Some of the most vital moments of cultural exchange come when engaging in a true dialogue with one's peers. With this in mind, "West Meets East" is sixteen days experiencing China's most dynamic cities: Beijing; Guangzhou; and, Hong Kong. This in-depth tour will lead a select group of American communication design students to experience first hand how a Chinese designer lives and works, to discover the sources of his/her inspiration, and to learn how he/she communicates in this rapidly changing global environment. In addition to discovering some of China's greatest architecture, art and cultural riches, our itinerary will take us to a few leading design education programs as well as into the studios of some of China's top designers.

travel

CDGD206 Sophomore Graphic Design Studio
This sophomore-level required course meets twice per week for 5 hours; it is a 6-credit course. Sophomore Studio provides a foundation in the methods of concept, image, and form development. Students are introduced to the language of design; working in both traditional and digital media, students will explore issues of form, color, texture, image, sequence and narrative, learning how to harness these elements to communicate concepts clearly, effectively and expressiveiy. Mind-mapping and the sketching of ideas as a part of the process of inquiry and design problem solving also will be covered. Faculty will collaborate and share lectures and demonstrations across all sections.

Prerequisites: Successful completion of Foundation year
double hybrid studio
Culturally Diverse Content
departmental requirement

CDGD210 Typography I
A study of the design and use of basic letterforms, typographic contrast, hierarchy of information, major type families and their characteristics, typographic grids, and legibility.

hybrid studio/critique
departmental requirement

CDGD212 Creative Algorithms: Programming for Designers
Written for visual thinkers with little to no prior experience in computer programming, this elective course will focus upon the development of systems for design and the translation of those systems into algorithm. Assignments will include using generative systems to create graphic form, studies in interactivity and motion, and creatively transforming and visualizing abstract data.

critique
departmental elective

CDGD220 Graphic Design I
Basic design principles and skills are applied to graphic design projects. The course presents the formal elements of typography, color, and idea generation in the context of design responsibility and the development of professional attitudes and approaches to problem solving.

Prerequisites: CDGD210
hybrid studio/critique
departmental requirement

CDGD230 Typography II
In this sophomore level required course, students continue their typographic education by looking at issues of text type, typographic structure and hierarchy. They develop their sensitivity to type at both a macro and micro level, and explore issues related to typography for print and screen environments. The course meets twice a week.

Prerequisites: CDGD210 Typography I
double hybrid studio
departmental requirement

CDGD2X7 Principles of Graphic Design
Is anxiety and fear of typography bogging you down? Are you frustrated by what to do with lots of (or very little) text and images? Then this course is for you! An introductory course to basic principles of graphic design introduces students to the fundamentals of working with text and

images. This course is designed for students involved in allied creative professions: product designers interested in the design of proposals or project summaries and illustrators and animators interested in the integration of words as part of their work, and artists interested in learning graphic language. Several design and layout assignments explore various solutions to applications such as resumes, letterheads and business cards.

critique
all college elective

CDGD300 Letterpress Printing
An introduction to hand set metal and wooden type, letterpress printing techniques, and limited edition printing on fine papers. Emphasis on typography rather than pictorial elements.

Prerequisites: Typography I or equivalent, or printmaking courses
critique
departmental elective

CDGD302 Package Design
An introduction to the field of packaging design, covering branding, graphics, materials, technology, and typography. This studio course focuses on design phases from concept to three-dimensional comprehensives, and includes field trips and guest lecturers. The goal of this class is to engage the five senses in the consumer experience with the product/package and create memorable packaging that sells product.

Prerequisites: CDGD210 Typography I
critique
departmental elective

CDGD303 Letterpress Printing II
Advanced letterpress printing class demonstrating setting type and images in forms for two and three color printing, printing in registration, embossing, integrating linoleum cuts and wood cuts with text, producing and ordering photo engravings, specifying and ordering linotype and monotype composition, creative paper selection.

Prerequisites: Letterpress I, or printmaking and letterpress experience demonstrated by portfolio
hybrid studio/critique
departmental elective

CDGD304 Web Design I
Introduction to web development skills through the use of Dreamweaver and Flash. Design for the web and multimedia through the use of assignments, examples, and discussion.

Prerequisites: Knowledge of OS/Photoshop/Illustrator
critique
all college elective

CDGD304X Type Design
This introductory elective course for junior and senior graphic design majors explores the drawing and spacing of collections of digital letterforms. Students will develop original typeface designs with the goal of enhancing their sensitivity to the shapes and uses of letters within print and electronic media. Particular emphasis will be placed on developing better insight into the history and classification of typefaces through the exploration of the influence that traditional and digital design tools have had as shapers of form. Projects will include designing typefaces in response to particular design challenges, the creation of expressive and decorative letterforms, and the consideration of the possibilities within on-screen dynamic typography.

Prerequisites: CDGD210
critique
departmental elective

CDGD305 Print Production
This course explores almost every area involved in print production for graphic designers, including offset printing, printing estimates and working with a printer, binding and finishing, paper, pre-press, color separation and color proofing, and halftones and scanning issues.

Prerequisites: CDGD220, CDGD230
critique
Culturally Diverse Content
departmental elective

CDGD305X Publication Design
In this graphic design elective course, students will explore the process of designing publications (such as books) and periodicals (such as newsletters, magazines, newspapers), both for print and digital publication.

Prerequisites: CDGD210, CDGD220
critique
departmental elective

CDGD306 Digital Photography
This course will focus on encouraging students to develop a personal vision and means of photographic expression coupled with the technical skills and confidence to work in digital media to improve the content of their individual communication through print or the web. By introducing students to the language and tools of digital photography, they will understand how to create, import and transform images into digital format as well as alter them using a graphics program. Students will also explore some of the fundamental principles of photography and its uses.

Prerequisites: CDGD 210 or CDIL 205
critique
all college elective

CDGD308X Design for Social Action
This course for juniors/seniors/graduates aims to introduce students to addressing issues related to the design of communications in the social/humanitarian arena. Emphasizing the designer's responsibility, ethics, culpability and awareness of the messages the world really needs shared, coursework will include projects and exercises to convey messages for the betterment of the world, via political, personal expression and/or social environmental change, where design becomes responsive and an active and positive force in visual culture and therefore an integral part in the well-being of our communities local and global.

critique
departmental elective

CDGD309X Branding Design
Brand Identity: good brands tell a story. This course will focus on the fundamentals of developing (brand) identity, both formally and conceptually. Students will learn how to generate and convey ideas and concepts and "tell the story" visually. The class will explore brand factors, such as positioning, audience, and market analysis. Students will study the formal nuances of logo design including typographic and color choices to create marks and visual systems that are distinct and meaningful. Open to Graphic Design juniors and seniors.

Prerequisites: CDGD340 Graphic Design II
critique
departmental elective

CDGD314X Introduction to Environmental Graphic Design
This introduction to the design of graphics for the built environment is for junior/senior Graphic Design and Architecture students. Through a combination of lectures and studio-based projects, the course will introduce students to wayfinding, branded environments, and interpretive displays.

Prerequisites: CDGD230, CDGD220; EDAD223, EDAD227
critique
departmental elective

CDGD322 Information Architecture II
Advanced course in information architecture focused on exploring large and complex, user-centered systems of information with emphasis on organization, navigation and management. Subjects of study include printed and interactive media. The course content represents professional problem-solving methods in interface design.

Prerequisites: CDGD342 Information Architecture I
hybrid studio/critique
departmental requirement

CDGD329 Crossing the Pond
The UK is recognized internationally for cutting edge and innovative communication design - Illustration, Design, Advertising, Motion Graphics and Animation. This course, culminating in a two-week trip to London, will investigate all areas of graphic communication as they give shape, form and content to contemporary British culture.

CDGD340 Graphic Design II: Making Meaning
In this junior level required course, students explore how meaning is created through design by looking at visual communication strategies, communication theory, and the roles of message senders and receivers in the communication process. Coursework includes both print and simple time-based applied projects.

Prerequisites: CDGD220 Graphic Design I
hybrid studio/critique
departmental requirement

CDGD341 Typography III: Designer and Content
In this junior level required course, students continue their study of typography, focusing on issues of authorship and editing, and the designer's relationship to text content. Projects are more experimental in nature, and move beyond the single project to simple systems. Additionally, the course involves a research component which prepares students for their degree project research the following semester.

Prerequisites: GD230 Typography II
hybrid studio/critique
departmental requirement

CDGD342 Information Architecture I
This is an introductory course covering basic concepts, methods, and procedures of information architecture with a focus on managing information complexity. This course addresses issues of information structures developed for various contexts and audiences. Subjects of study include print and interactive media, and both static and dynamic approaches to information design.

Prerequisites: CDGD210 & CDGD220
hybrid studio/critique
departmental requirement

CDGD343 Poster Design
This junior/senior course continues to develop skills in creativity and graphic design focusing on the poster's utilitarian goal. The course emphasizes conceptual, visual and technical aspects of the medium, its history and impact on society emphasizing persuasive communication and education.

Prerequisites: CDGD210
critique
Culturally Diverse Content
departmental elective

CDGD364 Dynamic Typography
In Dynamic (pertaining to, or caused by motion) Typography (process of arranging type) students explore visual narratives in reference to time-based media. The course emphasizes conceptual, visual and technical aspects of typography in motion.

Prerequisites: CDGD210
critique
departmental elective

CDGD392 GD Course Assistantship

CDGD398 GD Internship

CDGD399 GD Independent Study

CDGD402 Design Research
In this studio/seminar course, students will explore multiple goals and methods of design research in the context of communication design practice. Through case studies and studio projects, multiple creative strategies and tactics in

design research will be investigated. The course will make a strong argument for performing rigorous experimentation and analysis as creative practice that makes designers' way of thinking and communicating so unique. Additionally, the course involves a student-defined research project in preparation for degree project course.

lecture/seminar
departmental requirement

CDGD411 Graphic Design IV
Students work on complex projects, researching and developing content. Finished work is portfolio quality, and conceptual thinking, problem-solving, and formal design principles are explored in each critique. Projects allow opportunity for discussion concerning professional business practice and design ethics.

Prerequisites: CDGD340 & CDGD341
hybrid studio/critique
departmental requirement

CDGD414/415 Advertising Design
This course is an introduction to advertising and explores the kinds of problems that advertising agencies deal with on a day-to-day basis. The interrelationship of the art director, the client, and the consumer is emphasized with the focus on solutions to typical agency problems. When possible, informal talks with art directors and visits to Boston agencies are arranged.

Prerequisites: CDGD342 or CDIL310
critique
departmental elective

CDGD415 Advertising Design II
This is an advanced course in advertising that builds on the skills and issues introduced in GD 414.

Prerequisites: CDGD414
critique
departmental elective

CDGD420 Graphic Design Portfolio
Preparation of an entry-level portfolio demonstrating professional competence in design, concept, and craft with an emphasis on the student's particular area of interest. Students pass a review panel, produce a resume, and interview in the professional design community.

Prerequisites: CDGD410 & CDGD402
critique
departmental requirement

CDGD430 Senior Degree Project
A continuation of the research began in GD 303X, in this course students synthesize the research, document the design process, and produce a final project based on the chosen subject of their research. At the end of the course, process documentation and design projects are exhibited at a departmental showing.

Prerequisites: CDGD402
critique
departmental requirement

GRAPHIC DESIGN FACULTY

TOM BRIGGS, ASSISTANT PROFESSOR
BFA, MASSACHUSETTS COLLEGE OF ART AND DESIGN
MFA, ROCHESTER INSTITUTE OF TECHNOLOGY

GUNTA KAZA, PROFESSOR
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MFA, RHODE ISLAND SCHOOL OF DESIGN

JAN KUBASIEWICZ, PROFESSOR
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BA, MIDDLESEX UNIVERSITY, LONDON
MA, CENTRAL SCHOOL OF ART & DESIGN, LONDON

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MFA, RHODE ISLAND SCHOOL OF DESIGN

ELIZABETH RESNICK, PROFESSOR
BFA, RHODE ISLAND SCHOOL OF DESIGN
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LISA ROSOWSKY, PROFESSOR
AB, HARVARD UNIVERSITY
MFA, YALE UNIVERSITY

History of Art

The history of art program teaches students how to investigate works of art from a wide range of periods and regions. A distribution requirement ensures that students have a solid foundation in each of the following four areas:

- Ancient and medieval art
- Renaissance, Baroque, and eighteenth-century art
- Modern and contemporary art
- Arts of the Americas, Asia, and Africa

After fulfilling the requirement, students then may choose to focus their studies on a particular area of art history. All history of art students take at least two senior seminars investigating focus topics in the history of art.

MassArt's visiting artist program and exhibitions of contemporary art encourage students to contemplate the historical and cultural context of work being created in our own time.

History of art majors continue on to graduate programs in art history, visual culture, and museum studies; work in museums, galleries, auction houses, and publishing; and use their knowledge of the history and theory of art to enrich their studio practice.

HISTORY OF ART
GENERAL EDUCATION REQUIREMENTS

College-wide requirements in History of Art for all majors except History of Art and Art Education.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
FRSM100	Freshman Seminar	F/S	0 - 3*
HART100	Intro. to Western Art	F	3
HART (200 level)	History of Art Elective	S	3
	Total Credits		6 - 9

SOPHOMORE TO SENIOR YEARS

COURSE NO.	COURSE NAME	SEM.	CR.
HART	History of Art Electives	F/S	6
HART/LALW/LASS/ LAMS	History of Art or Lit/Writ/ Film or Social Science or Math/Science elective	F/S	0 - 3*
	Total Credits		6 - 9

*Freshman Seminar may be related to either History of Art or Liberal Arts.

SUMMARY

Freshman Seminar	0-3
Intro. to Western Art	3
Hist. of Art Electives	9-12
Total Credits	12-18

HISTORY OF ART
MAJOR PROGRAM REQUIREMENTS

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN182	Visual Language I	F	3
SFDN181	Drawing Studio I	F	3
SFDN186	Visual Language II	S	3
SFDN185	Drawing Studio II	S	3
	Studio Elective	F/S	3
SFDN183	Form Study	F/S	3
HART100	Intro. to Western Art	F	3
HART (200 level)	History of Art Elective	S	3
LALW100	Written Communication	S	3
HART190 or LAFS100	Freshman Seminar	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
	Studio Electives	F/S	15
*Choose 1 course from 3 of the 4 areas below.			9
	Ancient/Medieval		
	Ancient and Native Americas		
	Modern/Contemporary		
	Renaissance/Baroque/18th Century		
LALW200	Literary Traditions	F/S	3
LASS	Social Science Elective	F/S	3
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
	Studio Electives	F/S	12
*Choose 1 course from the remaining area.			3
	Ancient/Medieval		
	Renaissance/Baroque/18th Century		
	Modern/Contemporary		
	Ancient and Native Americas		
LALW	Lit/Writ/Film Elective	F/S	3
HART	400-Level Seminar	F/S	3
HART	History of Art Elective	F/S	3
LASS	Social Science Elective	F/S	3
LAMS	Math/Science Elective	F/S	3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
	Studio Electives	F/S	12
HART	History of Art Electives	F/S	6
HART	400-Level Seminar	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Electives	F/S	9
	Total Credits		30

SUMMARY

Studio Foundation	18
History of Art	33-36
Liberal Arts	27-30
Studio Electives	39
Total Credits	120

HISTORY OF ART COURSE DESCRIPTIONS

HART100 Intro. to Western Art
This course is a condensed and comprehensive introduction to the history of Western art from prehistorical times to the twenty-first century. The basic purpose of the course is three-fold: to examine a selection of the most significant monuments of creative endeavor which constitute the canon of Western art; to contextualize succinctly, with historical references and coetaneous examples in other media (especially literature), those monuments; and, finally, to engage students in the ongoing discourse which determines and revises the canon and the ways in which we see and interpret works of art.

lecture/seminar
Culturally Diverse Content
all college required

HART206 Ancient Greek and Roman Art
This course will survey the public and private art and architecture produced in Greece and Italy (and their colonies) beginning with the Geometric Period in Greece (c.eighth century B.C.) and continuing through the Roman empire until the time of Constantine. The class will first discuss the formation of the Greek polis and the rise of Athens as the cultural center of the Greek world in the mid-fifth century B.C. We will then address the spread of Hellenism under Alexander the Great in the fourth century B.C. and conclude with Rome's eventual domination of the Mediterranean region beginning with Augustus in the first century A.D.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART207 Ancient Greek Art
"Glory of Ancient Greece: Gods, Politics, and Art" will survey the private and public art and architecture produced in Greece and its colonies in the east and west. Emphasis will be placed on the interrelationships among art, mythology, religion, athletics, and history. The class will first discuss the early periods before the people known as Greeks and continue with the formation of the Greek city-state and the rise of Athens as a cultural center of the Greek world in the mid-fifth century B.C.E. Students will then address the spread of Hellenism under Alexander the Great, and conclude with the Late Hellenistic Period shortly after Roman domination of the Mediterranean world.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content

HART208 Ancient Roman Art: Politics, Propaganda, and the Decadence of Rome
By the beginning of the third century CE, Rome's dominance reached to England in the north, Africa in the south, and Russia and Iraq in the east. By the late third century CE, however, the Roman Empire became unstable. How was one city able to amass such a vast territory in a relatively short period of time? What were the long-lasting effects of Rome's attempt at world domination? To help answer these questions and others, students will explore the numerous advancements made in architecture, engineering, and art during the rise and fall of the Roman Empire. Students will also become familiar with various forms of entertainment and literature that address the social, political, and religious makeup of the Roman world.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content

HART209 Early Christian and Byzantine Art
This course will examine the visual arts of early Christianity from its roots until the fall of the Roman Empire in the Latin west in the fifth century, and will continue with an examination of the visual arts of the Roman Empire in the Greek east until the fall of Constantinople in 1453. Topics to be considered will range from whether the image of Christ might be rooted in that of Zeus or of the Roman Emperor to the role and function of icons; from iconoclasm to the art of monumental mosaics; and from cross-cultural interactions between Christian, Jewish and Islamic visual cultures to the role of visual culture in marking the development of a variety of Christian identities.

Prerequisites: Freshman Seminar
lecture/seminar
all college elective

HART210 Early Medieval Art
A survey of art produced in early Medieval Europe, Western Asia, and North Africa, focusing on the interaction among the diverse cultural traditions of classical Rome, Byzantium, and Northern Europe from the decline of the Roman Empire through the Christianization of Europe, the advent of Islam, and the establishment of the Holy Roman Empire under Charlemagne. Emphasis will be on wall painting, manuscript illumination, stone sculpture, and portable metalwork objects.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART211 Romanesque and Gothic Art
European art and architecture produced between the years 1000 and 1400. Focus will be on figural and decorative arts (monumental and miniature painting, stained glass, sculpture, and metalwork) and on architecture as a physical context for monumental public images. The functions of objects and the audiences for whom they were made will be considered along with their styles, subject matter, techniques and materials. Medieval ideas about sight, vision, and representation will be examined as essential to an understanding of the art of this era.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART212 Medieval Castles and Cathedrals
A survey of major monuments of European architecture from the Early Christian era through the Gothic style, including both religious and secular buildings. Elements of structure, and design sources and processes, will be considered alongside the function and reception of different buildings and building types. The class will also explore the place of architecture in urban and rural settings, the importance of pilgrimage and Crusading for the transmission of ideas, and the translation of monastic ideals into buildings.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART218 Spain to Jerusalem: Islamic and Christian art of the Medieval Mediterranean
An exploration of multicultural influences on art and culture in the Medieval Mediterranean. While the divisions of Christian and Islamic culture often appear concrete, the Medieval Mediterranean world showed a more permeable boundary between Christians and Muslims. Bridged by courtly cultures and even wars, the production of art objects in the Christian and Muslim spheres may be more similar than assumed. We will begin by examining the conventional divisions of geography, historical periods, and religion to decide if these boundaries serve the objects in question. With Crusaders, refugees, and merchants crossing the Mediterranean, does the traditional map of medieval culture need revision? Focusing on monuments and portable objects such as metalwork, ivory, textiles, and the arts of the book, we will discover and analyze dynamic cultural intersections. We will dissect possible separations and fusions in terms of public and private art, centers and margins, secular and religious culture in the regions in and around Spain, Egypt, Sicily, and Byzantium.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART222 Artistic Personality in the Renaissance I: The Early Renaissance
Artistic Personality in the Renaissance I: The Early Renaissance is the first part in a two-part sequence, opening in the fall semester with an investigation of Italian art in the fourteenth and fifteenth centuries. Students will concentrate on those artists whose works signal the transition from the Early to the High Renaissance, a brief period when Western culture finds a spectacular climax in the artistic productions of Florence, Rome and Venice, and when such work comes to be known, imported, emulated and revered throughout Western Europe and beyond. Primary sources, and above all the artistic biographies of Giorgio Vasari, will be complemented by modern and contemporary scholastic commentaries. Artists include Giotto, Duccio, Masaccio, Brunelleschi, Alberti, Donatello.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART223 Artistic Personality in the Renaissance II: The High Renaissance
In the second semester of Artistic Personality in the Renaissance, students undertake a detailed examination of the High Renaissance, the supreme moment of artistic achievement in the late fifteenth and early sixteenth centuries. Primary sources, and above all the artistic biographies of Giorgio Vasari, will be complemented by modern and contemporary scholastic commentaries. Artists include Botticelli, Leonardo, Michelangelo, Bramante, Raphael, the Bellini, Giorgione, Titian.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART226 Northern Renaissance Art
This course explores the art of the Netherlands, France, England, Bohemia, and Germany between about 1350 and 1560, focusing on the development of panel painting and portraiture, and on changes in subject matter, patronage, and the artist's practice related to the Protestant Reformation. Modern debates about interpretation and the revelations of recent technical analyses will be brought to bear on the works of Claus Sluter, Jan Van Eyck, Rogier van der Weyden, Petrus Christus, Hieronymous Bosch, Pieter Brughel, Albrecht Durer, Hans Holbein, and others.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART230 Italian Baroque Art
This course comprehensively investigates the Baroque style in painting, sculpture and architecture from its origins in Counter-Reformation Rome at the end of the Renaissance to its dissemination throughout Italy during the seventeenth century. The course identifies and places in context masterpieces of the Baroque and considers the transformation of the Baroque into what is known as the Rococo at the beginning of the nineteenth century, briefly considering nineteenth and twentieth centuries - American variations on Italian baroque themes.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART231 American Art and Visual Culture, 1600 to the present
A survey of American painting, architecture, sculpture, prints and photography from 1600 to the present, covering a wide range of movements including Early American Art, Native American Art, Civil War era photography, Gilded Age painting and architecture, the Ashcan School, Early American Modernism, Regionalism, Surrealism, and Abstract Expressionism. The course will include visits to local museums and institutions that house some of the finest collections of American art in the country, including the Isabella Stewart Gardner Museum, the Museum of Fine Arts, Boston, and the

Fogg Museum. We will examine style, technique, and iconography in their historical and cultural contexts, considering the political, social, and intellectual climates articulated in the arts, including systems of patronage and public reception.

lecture/seminar
all college elective

HART232 Seventeenth-Century Baroque Art
This course will examine the works of major artists in the seventeenth century in Italy, the Netherlands, Spain, and France. The work of Caravaggio, Artemisia Gentileschi, Bernini, Rubens, Rembrandt, Velazquez, Poussin, and others will be considered in the context of religion, politics, and patronage. Special emphasis will be placed on the widespread diffusion of Baroque trends, which was stimulated not only by ongoing artistic dialogues, but also trade, exploration, and colonization.

lecture/seminar
Culturally Diverse Content
all college elective

HART233 Northern Baroque Art
Art of Northern Europe in the seventeenth century. The course will emphasize the changing social and political contexts for the making of art, including the effects of exportation and colonization of the Americas. Stylistic continuities with Renaissance art, the influence of Italian art, and the adaptation of native American ideas will be considered.

lecture/seminar
Culturally Diverse Content

HART240 Art and Archeology of Ancient Mesoamerica
Students explore the arts and cultures of the Aztec, Maya and other ancient civilizations of Mexico and Guatemala from 3000 B.C. to the Spanish Conquest of 1521. Special emphasis is given to the formation of religious ideologies and to the processes of urbanization and state development and decline. The legacy of ancient Mesoamerica in modern and contemporary art and culture in the Americas also will be addressed.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART250 Survey of Asian Art
A study of some of the major contributions of India, China, and Japan to the history of art. The architecture, sculpture, and painting of East Asia are considered from historical, cultural, and religious perspectives.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART252 Survey of Japanese Art
Japanese culture has been taking and transforming diverse cultural elements from various traditions into its own. The unique art of Japan continues to inspire modern artists. This class is designed as a basic introduction to Japanese art from antiquity to the modern era. It is a chronologically organized survey of the canon of Japanese art, including ceramics, architecture, sculpture, painting, woodblock prints, and religious art. We will analyze the works of art and place the art in historical and social context. We examine how this unique tradition develops and changes through the ages and how this tradition interacts with other traditions of art.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART257 Islamic Art and Architecture
The creation of the Islamic arts has historically involved multiple factors, physical, conceptual, and social, which have shaped its character and meaning. With this in mind, the course will explore the art and architecture of Islam from its beginnings in seventh century Arabia through the early modern period under the rule of the Ottoman and Mughal dynasties (fifteenth to eighteenth centuries). It will address the role of medium, technique, visual program (how Islamic art is composed, placed and structured, whether on a page or in a building), and the temporal dimension - the impact of movement through time and space on the interpretation, development, and physical character of the Islamic arts. Attention will be given to the relationship of image and text. The agency of artist and patron, spirituality, politics, social identity, reception, display, and cultural exchange will also be primary areas of study. The cultural diversity within the Islamic world, which produced various artistic traditions, will be emphasized.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART258 Early Islamic Art and Architecture, 690-1250
This course will survey the field of Islamic Art and Architecture from its origins to the beginning of the Mughal dynasty, through the architecture, metalwork, ivory, ceramics, calligraphy, miniature painting, and ornament created for both public and private spheres. Great mosques, palaces, and urban planning will be studied, as will luxury arts and ornament for religious and secular contexts within the traditions of Arab and Muslim culture.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART259 Later Islamic Art
A survey of the visual arts in Muslim lands from Central Asia to the Indian subcontinent between the thirteenth and seventeenth centuries, including painting, sculpture, architecture, and the portable arts of ceramics, glass, metalwork, and manuscript illumination. Works of art will be considered in relation to their religious, social, and ideological context.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART260 African Art History
Students examine royal, sacred and secular arts from Western, Central and Southern Africa in this survey course. The impact of the African Diaspora on belief systems and the arts in the United States, Brazil and Haiti also will be examined. The focus of study is on work in wood, metals, fibers, clay and body decoration and modification. Form, design, technique and what they reveal about women's and men's roles in the community will be examined.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART261 Contemporary African Art
This course will examine the work of contemporary artists from diverse situations, locations, and generations, both within Africa, and far beyond its borders. Critical texts will provide insight into the geopolitical, social and cultural complexities that inform the art of the past thirty years. Finally, the work produced by African artists in the twenty-first century will be situated in the sphere of global art.

Prerequisites: HART100

HART270 Modernism in European Visual Culture, 1886-1936
This surveys major movements and theories of modernism in the European visual arts from the end of the nineteenth century to the 1930s.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART271 Nineteenth Century Art in Europe
A survey of the major artistic and cultural developments in European visual art and culture from the late eighteenth century to Impressionism.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART272 History of American Art Before the Civil War
This course will examine American art from the time of European settlement to the Civil War with special emphasis on political, social and cultural contexts. The course is both chronological and thematic. It focuses on major figures, such as John Singleton Copley, Benjamin West, Charles W. Peale, and Thomas Cole. It also focuses on issues such as the construction of an American identity, the role of the fine arts in American society, and the tensions of class, gender, race and ethnicity in American art. This course will combine slide lecture with discussion of secondary readings.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART273 American Architecture: From Thomas Jefferson to Frank Gehry
This course will trace the evolution of American architecture from the country's earliest days to recent years. It will explore how national identity, landscape, and history have factored into the creation of a uniquely American architectural dialogue. The course will engage primary source texts and local sites to illustrate the nuances of important themes.

Prerequisites: HART100
lecture/seminar
all college elective

HART274 Early American Art
This course will focus on art and architecture in colonial and early America beginning with Native American Art up to the early nineteenth century, including artists such as John Singleton Copley, Joshua Johnston, Charles Willson Peale, Rembrandt Peale, Paul Revere, Gilbert Stuart John Trumbull, John Vanderlyn. The course will examine American art, architecture, decorative arts and visual culture from the period c. 1600 to c. 1825 from a variety of perspectives. This course will have at its center the question of how we read/should read works of art, and thus the varied course readings will range from traditional to more recent and even controversial methodological frameworks.

lecture/seminar

HART280 Art Since 1945
Advanced study of the artists and issues of the visual arts since 1945, with emphasis on the arts of the 70s, 80s, and 90s.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART283 Modern Latin American Art
A survey of modern art and architecture in Latin America from the beginning of the twentieth century. The course will explore issues of national identity and cultural autonomy that informed the emergence of modernism; the "postcolonial" relationship to European art; the tension between nationalism and internationalism, and how the experiences of exile and diaspora affect these feelings and the artistic expressions thereof; how artists respond to forces such as imperialism, authoritarianism, and revolution; and how globalizing and transnational social, economic and political processes call into question the notion of "Latin American" art.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content

HART284 Moving Pictures: Visual Language of Narrative Cinema: Techniques and Traditions
Concentrating on the visual language of film, this course will consider the pictorial traditions upon which the new medium draws, and out of which, to some extent, it can be said to grow. We will compare the composition of the standard

modules of cinema, the shot and the scene, with precedents drawn from Western art history, from Greek vase paintings to Renaissance fresco cycles and nineteenth-century English narrative pictures. We will simultaneously consider what is unique to the new medium. Weekly examinations of film clips in order to illustrate traditional and non-traditional visual techniques of cinematic narrative will be complemented by wide-ranging readings and regular viewing and reviewing of full-length films. Following a brief history of the medium before the Second World War, we will identify and examine many of the traditional ways in which cinematic artists compose their visual narratives. We will then undertake an in-depth study of some of the major works of cinema since 1945, including films by Rossellini, Bresson, Hitchcock, the French New Wave directors and those of Das Neue Kino in Germany, and the American Independents.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART285 History of Photography
An introduction to the history of photography from the inventions of Daguerre and Fox Talbot to the twentieth century masters. The course addresses problems and issues arising from the different techniques of, and the interrelationships between, art, photography, science, and society.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART286 Modern Architecture
An investigation of the designed and built environment, from the end of the nineteenth century to the present day. This course examines the influence of technology, aesthetics, politics, social history and economics on modern architecture and urban planning, including the Chicago School, Art Nouveau, international modernism of the 1920s to the 1960s, Post-Modernism, Deconstructivism and worldwide contemporary theory and practice.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART287 Survey of Video Art, 1968-Present
In this course we trace the new answers and new questions formulated by selected video artists over the last forty years. Throughout the semester, we study these two trajectories thematically. Artists' investigations of video-imaging tools, signal processing, recorders, magnetic tape, and cathode-ray tube screens may continue in surprising ways the modernist tradition of a medium's self-reflexivity (and so offer new answers to existing questions). Alternatively, experimentation with audience behavior, criticism of broadcast television, and women's use of video as a medium untainted by patriarchy amount to fresh areas of exploration (so, new questions). Students watch two hours of video each week in preparation for classroom discussion. In addition to viewing the works themselves, students analyze several kinds of written accounts-by artists, by art critics, and by art historians-surrounding video art practices from 1968 to the present.

lecture/seminar
Culturally Diverse Content
all college elective

HART291 Narrative in Art
In this course we will undertake to identify and examine various narrative techniques utilized throughout the history of Western civilization by both visual and literary artists. We will also devote considerable attention to an exploration of the reverberations and transformations of narrative traditions in the major cross-disciplinary medium of the twentieth century, cinema.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART294 Fashion History I
A survey of the history of costume from its beginnings as primitive adornment with skins, grasses, body paints, tattooing, and beads, to the extravagant fashions of the sixteenth Century through the Renaissance periods. Visual aids such as videos, slides, and pictorial references will help the student to explore the historical development of clothing, from draped classical garments to the elaborate structured clothing of the Spanish and English courts of the Northern Renaissance. Emphasis is placed on the influences of social, political, and economic conditions, and how these variables reflected an individual's status, taste, and culture. Field trips to museums, vintage stores and other historical institutions are required in order to appreciate the three dimensional aspect of the way in which garments were made during specific periods. The quality of fabrics used, and body types that were typical of each period will be considered.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART295 Design History
This course will provide an overview of one hundred and sixty years of American and European decorative arts and design theory, beginning with the English Aesthetic Reform movement, covering Le Corbusier's modernist coat of whitewash and the international style, and ending with contemporary designers and thinkers. The class will analyze furniture, ceramics, silver, architecture, clothing, and textiles using the design theories of such seminal figures as John Ruskin, William Morris, Owen Jones, Henri Van de Velde, Walter Gropius, Adolf Loos, and Le Corbusier. The time frame will encompass the nineteenth century historicist revivals, the Arts and Crafts movement, Art Nouveau, Art Deco, "purist" functionality, and the "modern." Other themes that will be addressed are the art/craft divide, the origins of the unified interior, the dissemination of design theory to the broader public via the world's fairs and the department store, and the attempt to develop "national" styles.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART300 Art of Ancient Iraq
The arts of the ancient Sumerian, Babylonian, and Assyrian cultures of Mesopotamia (Iraq) from the eighth millennium BC through the fall of the Babylonian Empire in 539 BC. Emphasis is on the interpretation of art objects as evidence for such historical, social, and cultural developments as urbanism, social stratification, the institutionalization of religion, imperialism, and international commerce.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART301 Art of Ancient Egypt
Survey of the visual culture of ancient Egypt from the Predynastic period (ca. 5000 B.C.) until the end of the New Kingdom (ca. 1000 B.C.). Emphasis is on major examples of architecture, sculpture, and painting viewed in their historical, political, social, economic, and religious contexts. The class looks at the methods and goals of archaeological work in Egypt and how these have shaped contemporary views of the ancient culture.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART302 Egypt of the Pharaohs
Intensive study of the visual culture of ancient Egypt from the Predynastic through Roman periods (ca. 5000 to 0 B.C.). Visits to major sites and museums in Egypt will be accompanied by lectures on their historical, political, social, economic, and religious significance. Students are encouraged to make connections between the sights seen and their own research and visual interests. SEE TRAVEL COURSE SECTION FOR OFFICIAL REGISTRATION PROCEDURES. TRAVEL TO EGYPT REQUIRED.

Prerequisites: HART100

HART304 HART 304 Maya: Archaeology and Community (travel course)
While the cities built by the ancient Maya of Guatemala are among the most sophisticated and widely studied archaeological sites in the world, the enduring culture of their descendents, the living Maya, often goes unrecognized. During this semester-long academic course on the archaeology and culture of the Maya, students will spend Spring Break in Guatemala visiting archaeological and cultural heritage sites, meeting local artists, and engaging in service-learning projects with Maya communities. Students will enrich their study of ancient Maya art and culture with an invaluable opportunity to live and work among Maya communities of today. Admission by application only.

lecture/seminar
Culturally Diverse Content
travel course; by application

HART311 Materials and Methods in Medieval Art
This course will examine the broad range of materials used to create works of art during the Middle Ages, the techniques used and the thinking that underpinned medieval ideas about artists, art works and the process of artistic creation. Attention will be given to a variety of artistic media produced during the Middle Ages from monumental architecture, stone sculpture and wall painting, to manuscript illumination, textiles and metal work.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content

HART320 Villas and Gardens of the Italian Renaissance
An investigation of the architecture of leisure in Renaissance Italy, from the early Humanist villas of the powerful Medici family to the farm-villa complexes designed by Palladio in the sixteenth century. Gardens and villas are considered in their role as purveyors of the economic, social and political power of the elite, and in relation to ancient literary and archeological sources and Renaissance design theory. Examples include the Medici villa at Fiesole, Palazzo Te in Mantua, Palazzo Farnese at Caprarola and Villa d'Este at Tivoli.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART331 Seventeenth Century Dutch Painting
The focus of this course is the paintings and culture of the Dutch Republic during its "Golden Age" : 1600-1675. Topics to be considered in detail include Dutch Mannerism; the school of Utrecht; Hals and developments around him in Haarlem; Rembrandt and the Rembrandt Research Project; associates, pupils and followers of Rembrandt; Vermeer, the School of Delft and other genre painters; and Ruisdael, Hobbema and landscape painting. Emphasis is also given to Dutch painting in the following contexts: Dutch capitalism and the growth of Dutch wealth in the early Golden Age; the open market situation of Dutch "patronage"; Dutch work ethic Protestantism; and the greatness of Dutch lens-making as an aspect of Dutch science. Some of the following topics may also be considered: the "twilight" of the Golden Age 1675-1725; sources of the French Rococo in seventeeth-century Dutch painting; sources of eighteenth century English painting in Dutch realism. This course was formerly titled Northern Baroque Art.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART340 Mayan Art and Archaeology
An intensive study of the ancient Maya of Mexico and Guatemala, creators of magnificent sculpture, architecture, painting and ceramics. Students will examine the origins of the Maya, their calendars, writing and artistic traditions, trace the history of the major Maya cities and investigate the decline of Classic Maya art and civilization. The course concludes with the study of modern Maya culture and political issues.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART341 Native American Art and Culture
An examination of issues in the history of Native North America using architecture and art from the diverse societies of the region. Students confront questions of tradition, identity, authenticity, and display of sacred objects in the museum setting through understanding the social and religious use of art in a number of different Native American communities. Students also study the biographies of Native American artists, past and present.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART346 Australian Art
This course will examine aspects of visual art and architecture produced on the Australian continent before, during and after the colonial era. In addition to questions of style, meaning and technique, attention will be placed on the question of identity: what do terms such as Australian, Aboriginal, western, non-western mean in the context of contemporary Australia, its history and artistic culture.

lecture/seminar
Culturally Diverse Content

HART347 Renaissance Splendor: Venice + Mantua
An on-site, comprehensive examination of the painting, sculpture and architecture produced during the Golden Age of Venice, the Veneto and southern Lombardy, 1200-1800. There will be a classroom component at MassArt, in which students will discuss relevant art historical texts and learn conversational Italian. Beginning with a week-long stay in the great city itself, we will study the evolution of Venetian culture from its origins as an outpost of the Byzantine Empire to its rise as the greatest and most enduring republic the world has ever known, as well as one of the richest and most magnetic artistic centers in Europe. After seven days in Venice, we will leave for Mantua, stopping first in the foothills of the Alps to view Palladio's Villa Barbaro, and then at Padua to view the frescoes by Giotto in the Arena Chapel, which for many mark the beginning of the Renaissance. In Mantua we will study the architecture of Alberti, the frescoes by Mantegna in the Ducal Palace, and finally, the tour-de-force of Renaissance pleasure construction, Giulio Romano's Palazzo Te. SEE TRAVEL COURSE SECTION FOR OFFICIAL REGISTRATION PROCEDURES. TRAVEL TO ITALY REQUIRED.

Prerequisites: HART100

HART355 Survey of Chinese Art
The long tradition of Chinese art is an important part of human aesthetic experience and a part of the cultural heritage of every modern woman and man in the global family. This class is a chronologically organized survey of the canon of Chinese art, including ceramic, jade, bronze, sculpture, architecture, garden, furniture, calligraphy, painting, and religious art. This survey is meant to provide a historical perspective on the works of art in their historical and social context over the centuries in China and to introduce the students to a repertoire of usable methods of approach to art. The concept of "China" itself is culturally constructed. Students in this class will be asked to think and examine critically how the works of art under the label "Chinese" constitute a special tradition and how this tradition develops, changes, and interacts with other traditions of art through the ages.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART372 Painting and Sculpture in the United States from the Colonial Period to the Harlem Renaissance
The aim of this course is to acquaint the student with the most significant individuals and movements in the history or American painting and sculpture from the Colonial Period to 1940. Rather than taking an encyclopedic approach, class lecture and discussion will focus on a limited group of topics, which together will give the student an overview of the high points of greatest cultural significance in our country's art history. Required reading includes sections from the text that parallel classroom topics. In addition, students are required to read a section of articles that treat some course topics in greater depth and detail.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART373 Architecture of Boston
This course will explore the evolution of Boston's architectural landscape from colonial times to the mid-twentieth century. Challenging the common adage that "Boston's streets were laid out by cows," the course will identify the local geographical, industrial, and social factors that uniquely shaped Boston's development, and will situate the city's growth within the context of larger national trends. Topics will include individual neighborhoods, as well as celebrated architects like Charles Bulfinch, H.H. Richardson, and Ralph Adams Cram. Primary-source texts and local site visits will supplement in-class mastery of material.

lecture/seminar

HART375 Landscape: Space and Place in Art 1600-2000
Focusing on how artists have engaged with their environment from the eighteenth century through the twentieth, this class will subject the subject matter of landscape to close scrutiny. This class will look at parallel developments in Europe and America, and will consider how various stylistic movements in eighteenthe, nineteenth and twentieth century painting, as well as photography, graphic arts and even sculpture have reacted to the significance of space and place, and humankind's impact on the land. Through regular reading assignments, student presentations and research projects, students will track their own relationship to the land, the city and the environment in which we live.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART377 History of Printmaking
A history of the invention and development of printmaking techniques through the study of the work of major historical and contemporary artists. Material is drawn primarily from Western traditions and includes cross-cultural influences.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART378 Modern Mexican Art
This course is a general survey of the main developments of Modern Mexican art in its social, economic, and political contexts. It runs from the late eighteenth century founding of the Academy of San Carlos in Mexico City to the major movements of the 1960s, including La Ruptura. This includes discussion of easel painting, mural painting, drawing, printmaking, photography, popular arts and cinema. The final lectures focus on art that offers a critique of Muralism and on Chicano art, which continues an ancient tradition of discourse between Mexico and North America. Particular attention is given to the Muralist movement and the works of Posada, Herran, Rivera, Siquieros, Orozco, Tamayo and Kahlo.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content

HART379 Colonial Latin American Art
This course will survey the art produced in Latin America during the colonial period, an era that began with the arrival of Cortes in Mexico in 1519 and ended in the nineteenth century when Spain and Portugal lost the last of their American territories. Students will examine the art produced during this period in the context of both preexisting indigenous traditions and contemporary European trends. In particular the class will focus on how indigenous art forms and concepts were able to persist amidst dominating colonial forces.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content

HART381 Abstract Expressionism
This course will explore the cultural and social context of Abstract Expressionism. We will consider American and European influences, ways in which the artists saw their own work, and critical assessments of the period. We will also consider the myriad artistic responses to Abstract Expressionism throughout the 1950s and 1960s.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART382 Painting and Sculpture in the USA 1900-1950.
This course will survey the most significant achievements in painting and sculpture from the Ashcan School to the origins and early development of abstract expressionism. Emphasis will be given to the relationships between American modernism and its European sources as well as to the more-or-less constant presence of realism in American art. The instructor will prepare a reader for the course which will include scholarship of monographic focus as well as selections from such classic studies about the period as Milton W. Brown's "American Painting from the Armory Show to the Depression," Abraham A. Davidson's "Early American Modernist Painting 1910-1935," and Irving Sandler's "The Triumph of American Painting." A special feature of the course will be the inclusion of assignments in American literature of specific pertinence. Selections from Hart Crane's "The Bridge" will be studied in relation to visual representations of the Brooklyn Bridge by Joseph Stella, and Sherwood Anderson's "Winesburg Ohio" will be read in conjunction with the paintings of Charles Burchfield.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART386 Communication Design History
The history of communication design, from the Industrial Revolution to the present, with selected references to pre-industrial developments. The course investigates diverse languages and technologies of visual communication to help students understand their own role as producers and/or consumers of communication design.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART391 Rome: Glorious and Notorious
Rome: Glorious and Notorious (From Rome to Venice) Enrollment by application only. See travel course section for official registration procedures. This on-site course provides students with a profound educational experience, placing them in a long tradition of artist-travelers and nascent scholars living and working in the Eternal City and the Serene Republic. Immersed in the culture of ancient and post-imperial Rome, students examine at first-hand a breathtaking variety of monuments and works of art, including many not generally accessible to the public. The course then moves to Venice, where the legacy of Rome, transformed as the Byzantine Empire, gave rise to another great culture, and also established, in the fifteenth and sixteenth centuries, a "rival Renaissance," under the auspices of its myriad artists and architects.

Prerequisites: HART100

HART394 Topics in Fashion on Film
Team taught course Fashion/ History of Art.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART397 Architecture and Politics
Selected topics in the relationship between political power and built form in the West, from ancient Greece to the present. Students investigate the influence of political agendas on building typology and style, and the use of architecture as political propaganda. Topics include the architecture of imperialism, state-subsidized housing, and the politics of urban planning.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART399 Directed Study in Art History
An opportunity for seniors with a solid background in 200- and 300-level art history courses to research a topic of their choosing. The course requires eight meetings during the semester with the supervising instructor and a final written report of the research undertaken.

Prerequisites: HART100

HART403 Archaeological Theory and Practice
An introduction to applied archaeology as a preparation for participation in an archeological excavation. Investigation of archeological theory including history, purposes, goals, and ethics of excavation.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART404 Protection of Cultural Heritage
Examination of the forces that threaten the world's shared artistic, architectural, and archaeological heritage, and discussion of the practical and theoretical responses to deal with these threats. Class readings and discussion will focus on threats from looting, collecting, museums, and armed conflict. For Art History majors only.

lecture/seminar
departmental elective

HART411 Gothic Architecture: Great Cathedrals of Europe Great Cathedrals of Europe
An in-depth look at the medieval Gothic architecture of Europe, focusing on selected cathedrals from the earliest examples around twelth century Paris to the fanciful stonework and towering spires of fifteenth century England and Central Europe. Following an overview of the period and its monuments, students will undertake individual research projects with the professor's guidance, and will share their progress and conclusions with one another. The course is designed to provide students with tools for professional and/or graduate work in the field of art history. Preference will be given to History of Art majors.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART412 Seminar: Monumental Images in Medieval Art
This course will consider the large-scale sculpture, wall painting, and stained glass created for medieval architectural settings in Europe between about 1100 and 1400. The course will begin with an overview of materials and techniques and of common iconographic themes such as the Last Judgment, the passage of time, beasts and gargoyles, Biblical interpretation, and the Life of Christ. The ways in which these images were deployed in architectural settings, the effect of that architecture on one's ability or inability to see images, and the meanings that might be read into the interaction of image and space will be ongoing themes in the course. Students will explore different methodologies that art historians have used to interpret medieval art in professional journals and recent books, and will produce a major research paper with the guidance of the instructor.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content

HART440 Seminar: When Worlds Collide: Aztecs at the Conquest and Beyond
The 1521 Spanish conquest of the Aztec of Mexico forged a new world from a monumental collision of religions, philosophies and visual cultures. Through critical reading, research and oral and written presentation of 10-12 page papers, students in this seminar explore the power and paradoxes of Aztec civilization before and in the wake of conquest through examination of Aztec art and documentary sources including pictorial manuscripts and codices, sculpture, painting and architecture. Students also analyze first-hand accounts, memoirs and philosophical treatises recording Spanish conquistadors' and clergies' ambivalent responses to Aztec culture, to its sophistication and to its seeming barbarity. The influence of Aztec art on modernism in Mexico, North America and Europe also will be a focus of student discussion and research.

Prerequisites: HART100; Art of Mesoamerica and/or Maya Art & Architecture (recommended, not required)
lecture/seminar
Culturally Diverse Content
all college elective

HART451 Seminar on Chinese Calligraphy and Literati Painting
In Chinese conception, calligraphy and painting are closely related to poetry. Many literati engage in two or all three of these arts. Theories of calligraphy and painting developed along parallel lines with those of poetry. Treatises on these arts use similar or even identical concepts, terms, and images that are closely related to Chinese concepts on Nature. In 687, Sun Qianli described different scripts of calligraphy are "sometimes heavy like threatening clouds and sometimes light like cicada wings; when the brush moves, water flows from a spring, and when the brush stops, a mountain stands firm." Zhao Mengfu (1254 - 1322) claimed that when he paints, "Rocks like Flying White; tree like the Great Seal script; the sketching of bamboos should include the Eight Strokes of calligraphic technique." This seminar focuses on the sophisticated written literature and the canonical works of Chinese calligraphy and literati painting. Students will read and discuss important ancient Chinese treatises (in English translation), perform book review on modern scholarships on Chinese calligraphy and painting, and write individual research papers (10-12 pages) and present their papers to the class. This course also includes a hands-on Chinese calligraphy and ink-monochrome painting workshop.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART455 Cultural Crossings: China and Japan after 1840
This seminar is a critical examination of the visual cultures created in China and Japan after the events of the Opium War and Matthew Perry encounters. The visual cultural crossing between the West and East and between China and Japan is an important part of the developing inter-civilizations in the global age.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART481 Topics in Contemporary Art
An advanced-level research seminar with intensive focus on a topic in contempory art.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART484 Seminar: The American Scene, 1930-1950
American Art of the 1930s and 1940s, including Regionalism, Social Realism, the Federal Art Project and the Mural Movement both in the US and Mexico. Using a variety of perspectives, we will examine art that was labeled as "American Scene," and will discuss and problematize that very categorization. Through an examination of 1930s politics, Depression-era America, European modernism, cultural nationalism, and racialism, we will investigate the age-old question: "What is American about American Art?" and will look at artists who wanted to create a national art as well as those who resisted such an impulse. Artists include: John Stuart Curry, Grant Wood, Diego Rivera, Aaron Douglas, Charles Burchfield, Reginald Marsh, Jacob Lawrence, Thomas Hart Benton, Stuart Davis, Frida Kahlo, Jose Clemente Orozco, Romare Bearden, Andrew Wyeth, David Alfaro Siquieros, and Edward Hopper. The course will combine discussions with visits to local museums.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART485 Contemporary Photo Seminar
Issues in contemporary photography.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART486 Seminar: Topics in Modern Art
Photographic technologies and modernism in the 1920s and 30s. During the years between the end of World War 1 and the beginning of World War II, avant-garde groups and modern artists, theorists and critics, eagerly explored the artistic and cultural promises of photography and film for a new vision of art. Their accomplishments and ideas continue to inspire and influence artists in the twenty-first century. In this course we will study European (mostly) and American developments, ranging from Constructivism and the Bauhaus, Brancusi's use of photography, Surrealism, the Film and Photo League, and the writings of Walter Benjamin and Siegfried Kracauer. Students will write research papers and give presentations on their work to the class.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART490 The Methodologies of the History of Art
This seminar explores the different ways of seeing, thinking, and writing about art and the history of art. Topics include: art historical narratives, history of form and style, iconology, psychology and art, biography and autobiography of artists, sociopolitical histories of art, gendered histories of art, semiotics--- structuralism and deconstruction, post-colonialism, and museology. Students are exposed to the problems of why art changes over time, the hermeneutic challenge to interpret the meaning of arts of various cultures, and how art historians' own perspectives shape the narratives of the history of art.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
all college elective

HART491 Seminar: Topics in the History of Art History
Today there are numerous approaches to the thinking and writing of art history each claiming, or implicitly assuming, greater validity than its rivals. The inquisitive student might very well ask "how did this situation come about?" Further curiosity might lead to the question "what is art history, really?" In this course we will not aim primarily to answer the second, ultimate question, which would entail philosophical approaches to our subject. We will, however, come closer to answering the first question. Our approach to art history will be itself historical. Throughout its history and development art history has been many things; that is, art history's axioms, or basic assumptions, have varied greatly throughout its history, and the multiple "varieties" of older art history underlie the art histories of the present day. In order to study the history of art history effectively we will read with extreme care examples of art historical writings from the past 125 years in order to penetrate to the level of the writers' assumptions about what constitutes art historical understanding.

Prerequisites: HART100
lecture/seminar
Culturally Diverse Content
senior elective

HISTORY OF ART FACULTY

ADRIAN KOHN, ASSISTANT PROFESSOR
AB, GEORGETOWN UNIVERSITY
MA, SCHOOL OF THE ART INSTITUTE OF CHICAGO
PHD, UNIVERSITY OF TEXAS

JOANNE LUKITSH, PROFESSOR
BA, WESLEYAN UNIVERSITY
MA, UNIVERSITY OF NEW MEXICO
PHD, UNIVERSITY OF CHICAGO

DAVID NOLTA, PROFESSOR
BA, UNIVERSITY OF MICHIGAN
MA, UNIVERSITY OF CHICAGO
MA, MPHIL, PHD, YALE UNIVERSITY

JOHN RUSSELL, PROFESSOR
BA, WASHINGTON UNIVERSITY IN ST. LOUIS
MA, UNIVERSITY OF PENNSYLVANIA
PHD, UNIVERSITY OF PENNSYLVANIA

ELLEN SHAPIRO, PROFESSOR
BA, BRANDEIS UNIVERSITY
MPHIL, MA, YALE UNIVERSITY
PHD, YALE UNIVERSITY

ELLEN SHORTELL, PROFESSOR
AB, UNIVERSITY OF CALIFORNIA, SANTA CRUZ
MA, TUFTS UNIVERSITY
MPHIL, PHD, COLUMBIA UNIVERSITY

MARGARET TURNER, PROFESSOR
AB, WELLESLEY COLLEGE
PHD, UNIVERSITY OF ROCHESTER

SHOU-CHIH YEN, ASSOCIATE PROFESSOR
BA, NATIONAL TAIWAN NORMAL UNIVERSITY
MA, NATIONAL TAIWAN UNIVERSITY
PHD, YALE UNIVERSITY

Illustration

The illustration program teaches students how to create pictorial interpretations of ideas or narratives for reproduction in print, electronic, and time-based media. Students research and develop ideas, characters, stories, and settings.

As a result of the program's emphasis on drawing from observation, students learn to render images in a range of media and acquire skills in developing a variety of visual concepts. They also learn to use electronic media to explore compositional elements of time, movement, and sound.

Coursework culminates in a degree project consisting of a body of images revealing the student's emerging style and personal point of view. Graduating seniors exhibit their project work and present their portfolio to invited professionals from publishing, editorial, advertising, institutional, and corporate markets.

All faculty members either work as freelance illustrators or run their own illustration businesses.

ILLUSTRATION PROGRAM REQUIREMENTS

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing Studio I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing Studio II	S	3
SFDN186	Visual Language Ii	S	3
SFDN183	Form Study	F/S	3
FRSM100	Freshman Seminar	F/S	3
	Studio Elective	F/S	3
HART100	Intro. to Western Art	F	3
HART (200 level)	History of Art Elective	S	3
LALW100	Written Communication	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
CDIL205	Media Techniques	F	3
CDIL220	Illustration I	S	3
CDIL211	Human Figure in Illustration	F/S	3
CDIL208	Digital Illustration	F/S	3
CDIL209	Conceptual Drawing	F/S	3
CDIL210	Technical Drawing	F/S	3
HART	History of Art Elective	F/S	3
LASS	Social Science Elective	F/S	3
LAMS	Math/Science Elective	F/S	3
LALW200	Literary Traditions	F/S	3
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
CDIL310	Illustration II	F	3
CDIL304	Advanced Drawing Projects for Illustrators	F	3
CDIL305	Word and Image	S	3
CDIL320	Illustration III	S	3
CDIL450	Degree Project I	S	3
	Studio Electives	F/S	6
LALW	Lit/Writ/Film Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective	F/S	3
HART or LA-SS/LW/MS	History of Art, Social Science, Lit/Writ/Film or Math/Science elective	F/S	3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
CDIL410	Illustration IV	F	3
CDIL451	Degree Project II	F	3
CDIL420	Illustration Portfolio	S	3
	Studio Electives	F/S	12
HART	History of Art Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Electives	F/S	6
	Total Credits		30

SUMMARY

Studio Foundation	18
Illustration	42
History of Art	12-18
Liberal Arts	24-30
Studio Electives	18
Total Credits	120

ILLUSTRATION COURSE DESCRIPTIONS

CDIL205 Media Techniques
An introduction to the practical application of a range of Illustration materials with a focus on water-based paint media. Through demonstrations, in-class exercises and comparative assignments, students build technical skills and increase knowledge of color in applied problems.

Prerequisites: SFDN186
hybrid studio/critique
departmental requirement

CDIL208 Digital Illustration
This course explores digital imaging using scanners, drawing tablets, digital cameras, Photoshop and Illustrator for the Macintosh. Concept-driven assignments have strong drawing components.

Prerequisites: CDIL205
hybrid studio/critique
departmental requirement

CDIL209 Conceptual Drawing
The course stresses the process of working with dry media techniques (graphite, charcoal, pastel, colored pencil, scratchboard), basic drawing skills, and 2D principles to render concepts. Visual metaphors are explored by manipulating the contexts and relationships of objects and figures.

critique
departmental elective

CDIL210 Technical Drawing
An introduction to the laws of linear perspective through the free-hand rendering of objects, products, interiors, exteriors, and the human figure. An intensive exploration of how three-dimensional reality is depicted on a two-dimensional surface with emphasis on establishing a solid awareness of the ground plane, the horizon, the cone of vision, and the manner in which parallels are perceived in relation to the above through the point of view.

hybrid studio/critique
departmental elective

CDIL211 Human Figure in Illustration
By drawing the human figure in a variety of situations, students explore basic anatomy. Assignments include use of figure or anatomical drawing in professional practice situations.

hybrid studio/critique
Culturally Diverse Content
departmental requirement

CDIL220 Illustration I
An introduction to professional illustration with emphasis on drawing and painting from observation. Assignments will introduce students to a variety of illustration venues including book, editorial, and product illustration while exploring the visual methods of color and composition as precise visual tools.

Prerequisites: CDIL205
hybrid studio/critique
Culturally Diverse Content
departmental requirement

CDIL302 Narrative Illustration
An exploration of the storytelling power of illustration. Emphasis is on the research and drawing skills needed to develop strong characters in sequential imagery. Students work in a variety of media, both traditional and digital. The course also examines historical and emerging trends in the business of children's books, textbooks, book covers, artists' books, and graphic novels.

Prerequisites: CDIL220 or permission of instructor
critique
Culturally Diverse Content
all college elective

CDIL303 Watercolor
An exploration of watercolor as a medium for illustration. Emphasis is on value, light, and applied color theory, working toward an evocative and personal palette. Work of historical and contemporary illustrators is discussed.

Prerequisites: CDIL220 or permission of instructor
critique
departmental elective

CDIL304 Advanced Drawing Projects for Illustrators
The course is a continuing deep investigation into informed drawing. Focus is on drawing as a way of understanding objects, figures, animals, and place in terms of physicality, substance, and subjective response. The practice of drawing is explored as means for research, inspiration, and expression. A series of open-ended topics will be approached individually and idiosyncratically, with the goal of producing a series of rendered essays which inform, reveal, report, and narrate.

Prerequisites: CDIL210, CDIL209, CDIL211,CDIL220
critique
departmental requirement

CDIL305 Word and Image
Exploration of letterforms as pictures and pictures as symbols. Typography, the language of designers and art directors, is examined by studying the history and development of fonts and letterforms. Progressively challenging assignments use words and text as pictorial elements in illustrations to strengthen and reinforce concepts.

Prerequisites: CDIL220, CDIL310
critique
Culturally Diverse Content
departmental requirement

CDIL308 Painting for Illustrators
This studio course explores various techniques using watercolor, gouache, acrylics, oil and mixed media in the development of advanced drawing and painting skills as they apply to illustration. The effective use of color will be a primary consideration in all assignments and exercises. Students work in class on painting and drawing skills through still life, landscape and figure studies.

Prerequisites: CDIL205 and CDIL220
hybrid studio/critique
departmental elective

CDIL309 Digital Painting and Techniques
This class will use software to apply traditional painting and drawing techniques in a digital format. The students will also have the opportunity to reinforce certain traditional aesthetic values in the creation of a digital painting. Students are encouraged to work as much as possible with their own images and references and to use traditional drawings and utilize found textures. They will be encouraged to use the program to experiment stylistically. This is an advanced course and a basic knowledge of Photoshop and its tools are required.

Prerequisites: CDIL208
critique
departmental elective

CDIL310 Illustration II
Exploration of the various areas of professional illustration. Assignments explore book, editorial, product, and advertising illustration and emphasize working with color as a precise visual language.

Prerequisites: CDIL220
critique
Culturally Diverse Content
departmental requirement

CDIL313 Experimental Illustration Techniques
In this seminar the class will look at the work of contemporary artists, and figures from the past, who have expanded their visual vocabulary using unexpected materials like chocolate, lead, gunpowder, straw, pills, blood and recycled tires. The class will examine how concept can initiate the exploration of unconventional media and how form can enhance and expand content. In addition to in-class discussions, students will investigate alternative approaches to image creation in their own work via assigned problems and student driven projects.

Prerequisites: CDIL205 Media Techniques; Open to juniors & seniors
critique
departmental elective

CDIL314 Book Arts
Students will explore bookbinding techniques for various adhesive and non-adhesive book structures, as well as a range of spine structures: sewn, concertina, leperello, wrapped, stabbed, coptic. Methods for creating the student's own cover papers will be demonstrated and explored. Students will design and create an illuminated trilogy using three different book structures, and design and build a container to hold these. Illumination media may be simple relief printing, painting, drawing, collage, stenciling, or photography, and incorporated text may be self generated or borrowed prose, poetry, lyrics, or dialog. Graphic design and printmaking majors welcome. Students should be at junior or senior levels.

Prerequisites: Open to Juniors and Seniors
hybrid studio/critique
Culturally Diverse Content
all college elective

CDIL318 Collaborative Projects: Illustration and Graphic Design
This studio elective course offers juniors and seniors in Illustration and Graphic Design a unique opportunity to work in collaborative teams on a series of project assignments. The course will be team taught by a faculty member from each discipline. All aspects of the creative and production process will be addressed. Students will conceive and execute the design and illustration of three projects (whenever possible, actual professional projects will be assigned) in a variety of graphic forms such as posters, calendars, book covers, editorial spreads, with the goal of producing strong, practical portfolio pieces.

critique
departmental elective

CDIL319 Illustrative Mask-Making
In this course students will create three-dimensional painted masks as mixed-media solutions to illustration assignments. Projects will focus on 2D and 3D character design, the history of masks in various world cultures, and puppets. Students will experiment with various traditional and non-traditional materials in making a series of masks, simple costuming and puppets, with a strong focus on research, sketching, painting and personal voice.

critique
departmental elective

CDIL320 Illustration III
Further emphasis on research for illustrators in solving a variety of conceptual illustration problems. The course explores editorial, educational and advertising illustration, allowing students to push the limits of their personal visual voices.

Prerequisites: CDIL310
critique
Culturally Diverse Content
departmental requirement

CDIL330 Color for Illustrators
Color is easily the most powerful and neglected aspect of an illustrator's education. In response to this assertion, this course is conceived as a studio course for illustrators which draws upon color theory for understanding (though the steadfast focus remains on practical application, on tutoring intuition, heightening awareness, and refining skill). Through a practical exploration of theoretical/conceptual issues, students become aware of the complexity and interrelatedness of elements of color - its perceptual, emotional/psychological, technical and aesthetic aspects. Students complete a series of studio projects emphasizing the informed intuitive awareness, creative use, and practical application of color as a formal means of visual communication and expression - as a means of storytelling.

Prerequisites: CDIL220 or permission of instructor
critique
Culturally Diverse Content
departmental elective

CDIL392 IL Course Assistantship

CDIL398 IL Internship

CDIL399 IL Independent Study

CDIL400 Professional Freelance Studio
A course designed for highly motivated students interested in freelance illustration. Assignments, developed in conjunction with publishers, corporations, and small businesses, focus on illustration for publication and the experience of taking an actual commission from concept to completion.

Prerequisites: CDIL320
critique
departmental elective

CDIL401 Black and White Illustration
Students will explore various dry and wet black and white illustration media and techniques, both additive and subtractive, including some experimental printmaking. Course will include working with brush and ink, pen and Ink, gouache and acrylic paint, stipple with technical pen, pencil on toned paper, block prints, monoprints with emphasis on the power of creating dynamic value as a means to communicate ideas. Students will complete a series of assignments designed to showcase each media's distinctive strengths.

Prerequisites: CDIL220
critique
departmental elective

CDIL410 Illustration IV
This course is directed to the development of a body of images geared toward and built around the framework of a specific area(s) of the illustration marketplace of particular interest to each student.

Prerequisites: CDIL320
critique
departmental requirement

CDIL420 Illustration Portfolio
Development of portfolio material based on the student's professional focus. Through a series of discussions with the instructor and presentations by illustrators/animators in the field, students develop professional standards and produce finished portfolio pieces.

Prerequisites: CDIL410 and CDIL450
critique
departmental requirement

CDIL450 Degree Project I
The first of two semesters involving investigation of a topic of personal interest to each student which is relevant to illustration. This course demands far-reaching scholarly research and extensive comprehensive drawings in preparation for a finished body of work.

Prerequisites: CDIL320
critique
Culturally Diverse Content
departmental requirement

CDIL451 Degree Project II
The second of two semesters in which students continue to produce finished illustrations/animations and prepare a bound graphic summary for the degree project exhibition.

Prerequisites: CDIL450
critique
Culturally Diverse Content
departmental requirement

ILLUSTRATION FACULTY

SCOTT BAKAL, ASSISTANT PROFESSOR
BFA, SCHOOL OF THE VISUAL ARTS
MFA, UNIVERSITY OF HARTFORD
MA, SYRACUSE UNIVERSITY

SUZANNE BARNES, PROFESSOR
BFA, SCHOOL OF THE MUSEUM OF FINE ARTS
MFA, SCHOOL OF THE MUSEUM OF FINE ARTS

LINDA BOURKE, PROFESSOR
BFA, MASSACHUSETTS COLLEGE OF ART AND DESIGN
MFA, SYRACUSE UNIVERSITY

IRENA ROMAN, PROFESSOR
BFA, MASSACHUSETTS COLLEGE OF ART AND DESIGN
MFA, SYRACUSE UNIVERSITY

WOJCIECH WOLYNSKI, PROFESSOR
MFA, STATE ACADEMY OF FINE ART, POZNAN, POLAND

MALGORZATA ZURAKOWSKA, ASSISTANT PROFESSOR
MFA, ACADEMY OF FINE ARTS, CRACOW, POLAND

Industrial Design

The industrial design program teaches students to solve design problems and redesign products to improve their usability. Coursework focuses on sketching and rendering techniques, manufacturing processes, and the construction of prototypes.

Through an intense design process incorporating research, concept drawing, manufacturing analysis, and material exploration, students create solutions for a number of consumer products. Coursework culminates in a major degree project. Recent projects include a redesigned walker, a stationary bicycle, exercise and athletic equipment, children's toys, furniture systems, and a school bus.

Internships, design competitions, and partnerships with local manufacturing and consulting firms afford opportunities to apply classroom teaching in the real world. All faculty are practicing designers who are members of the Industrial Designers Society of America. A MassArt-hosted exhibition, "Design Massachusetts," features numerous award-winning projects designed by the college's industrial design alumni.

INDUSTRIAL DESIGN PROGRAM REQUIREMENTS

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing Studio I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing Studio II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
FRSM100	Freshman Seminar	F/S	3
	Studio Elective	F/S	3
HART100	Intro. to Western Art	F	3
LALW100	Written Communication	S	3
HART (200 level)	History of Art Elective	S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
EDID215	Industrial Design Principles	F	3
EDID225	Industrial Design Form	F	3
EDID205	Drawing for Designers	S	3
EDID235	Manufacturing Process I	S	3
EDID245	Human Factors Seminar I - Ergonomics	S	3
	Studio Electives	F/S	6
LALW200	Literary Traditions	F/S	3
LASS	Social Science Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective	F/S	3
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
EDID315	Industrial Design I	F	3
EDID325	Manufacturing Process II	F	3
EDID335	CAID Surface Modeling	F	3
EDID345	Industrial Design II	S	3
EDID355	Portfolio and Presentation	S	3
	Studio Elective	F/S	3
HART	History of Art Elective	F/S	3
LAMS	Math/Science Elective	F/S	3
LALW	Lit/Writ/Film Elective	F/S	3
HART or LA-SS/LW/MS	History of Art, Social Science, Lit/Writ/Film or Math/Science elective	F/S	3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
EDID320	Industrial Design III	F	3
EDID425	Degree Project I - Research	F	3
EDID435	Degree Project II - Development	S	3
EDID365	Product Development Laboratory	F/S	3
	Studio Electives	F/S	9
HART	History of Art Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Electives	F/S	6
	Total Credits		30

SUMMARY

Studio Foundation	18
Industrial Design	42
History of Art	12-18
Liberal Arts	24-30
Studio Electives	18
Total Credits	120

INDUSTRIAL DESIGN COURSE DESCRIPTIONS

EDID1XO Designer Drawing
This course stresses observation as the foundation for design innovation and communication. Visual innovation will be reinforced by "direct from life observation" and iterative manipulation of those observations. Drawing is a principal skill for designers.

hybrid studio/critique
all college elective

EDID205 Drawing for Designers
The documentation and communication of ideas require fluency with symbolic and illustrative methods; a language. This course develops and refines the basis of this language, the "alphabet and grammar" used to communicate the characteristic of objects and systems. Through the exploration of various media using architectural or industrial design contexts, this language will be applied to objects and systems allowing them to be easily understood and reproduced.

hybrid studio/critique
departmental elective

EDID215 Industrial Design Principles
An introduction to processes used in all areas of design and illustration, this course provides a foundation in the methods of concept, image, and form development. Using initial techniques such as brainstorming, mind-mapping, and researching, ideas are developed for a variety of 2D and 3D solutions to applied projects. Tackling common issues of personal engagement, collaboration, and client interaction, students express a personal voice within the specific parameters of each assigned problem.

Prerequisites: SFDN186 or transfer credit
hybrid studio/critique
departmental requirement

EDID216 Introduction to CAD/Solid Modeling for ID
Course focuses on introducing industrial designers to the basics of solid modeling. Aside from basic software familiarization, concepts for 2D and 3D visualization will be introduced. CAD modeling techniques, plastic design, and design process are also highlighted. The computer is just another tool for the designer to exploit to streamline the design process. Various illustrations of how CAD can be used throughout the design process from creating underlays and final mechanical drawings, to exporting files out for photorealistic renderings in third- party software.

hybrid studio/critique
departmental elective

EDID218 Product Rendering
An in-depth study of several product illustration and presentation styles. Many different drawing and rendering media are used to develop skills in product design presentation.

critique
departmental elective

EDID220 Joinery
Students will develop and refine craftsmanship and design process in the context of furniture design and the construction of two or more furniture pieces. There will be lectures and student research on the history of furniture design, modern movements and techniques.

hybrid studio/critique
departmental elective

EDID224 Conceptual Drawing
The course stresses the process of working with dry media techniques (graphite, charcoal, pastel, colored pencil, scratchboard), basic drawing skills, and 2D principles to render concepts. Visual metaphors are explored by manipulating the contexts and relationships of objects and figures.

hybrid studio/critique
departmental elective

EDID225 Industrial Design Form
The purpose of this course is to endow students with a vocabulary of form with which to express the function and meaning of their ideas. This will be achieved through the exploration of the objects and object vocabulary, which surround us, and the development of the students' skills to express ideas visually. The students will be required to develop their communication skills as well as refine their two and three dimensional conceptualization and actualization of projects.

hybrid studio/critique
departmental requirement

EDID235 Manufacturing Process I
A materials and manufacturing awareness production course in two parts. Part one includes casting, fabrication, and molding techniques for metals and plastics. Students discuss production techniques, selection and use of modern machine tools, dies, jigs, and fixtures. Part two includes product development documentation (three-view preliminary design layout drawings) for manufacturing processes such as sheet metal, casting, extrusion plastics, injection molding, vacuum form, blow molding, and fiberglass.

Prerequisites: EDID215, EDID225
lecture/seminar
departmental requirement

EDID245 Human Factors Seminar I - Ergonomics
Review of current theory and practice in issues related to human/machine interface, ergonomics, universal design, etc. Methods and practice of human factors research applied to the re-definition of a product idea.

hybrid studio/critique
departmental elective

EDID302 Packaging and the P.O.P.
This course is an examination of 3D packaging design covering branding, graphics and the development of a P.O.P. "point of purchase" display. This studio course focuses on design phases from concept, design development to the three-dimensional actualization of a point of purchase display. The goal of this class is to develop a user-centered consumer experience with product/packaging that creates a memorable experience that resonates with the consumer. Open to Industrial Design, Graphic Design and Architectural Design juniors and seniors.

hybrid studio/critique
all college elective

EDID314 Rapid Visualization and Perspective
Course focuses on sketching as the fundamental tool for communication for designers. Students will be required to maintain a sketchbook as well as complete various weekly sketching assignments. Fundamentals of perspective will be introduced and practiced throughout the class. Examples of how rapid viz techniques fit into the design process as a whole will be illustrated.

hybrid studio/critique
departmental elective

EDID315 Industrial Design I
An introduction to the design process and problem solving techniques used in industrial design. The course presents the tasks required for research, preliminary concept sketching, design refinement, presentation, and fabrication possibilities. It also introduces the use of media and drawing techniques and basic scale model-making.

Prerequisites: EDID215, EDID225
hybrid studio/critique
departmental requirement

EDID316 Human Factors II - Culture
This course explores methods of observing activities of human interaction within cultural context, and focuses on the applied use of these methods and observation activities to product development. The class looks at user culture within specific identifiable groups to aid in the development of design solutions for the needs of the end-user.

Prerequisites: EDID245
hybrid studio/critique
Culturally Diverse Content
departmental elective

EDID318 Branding - Product
This course examines issues around industrial design in brand development, through applied problems. There is a focus on the relationship of telling compelling stories to connecting a brand with people.

Prerequisites: EDID245, EDID315
hybrid studio/critique
departmental elective

EDID320 Industrial Design III
Development of design projects in full four-phase programs: analysis and conceptual design refinement, final design and documentation, model, and presentation.

Prerequisites: EDID345
hybrid studio/critique
Culturally Diverse Content
departmental requirement

EDID325 Manufacturing Process II
An investigation of specific problems in the manufacturing development of a product. The course uses a detailed case study of a new product from its inception to its completion. Topics include cost analysis and research into the technical problems of competitive manufacturing and marketing.

Prerequisites: EDID235
hybrid studio/critique
departmental requirement

EDID330 The Art of Furniture Design I: Fundamentals of Design and Construction
In this course, students initiate and are guided through a hands-on design/build project based on fundamental tenets of furniture design. Students will come to class with work from Design Processes for Furniture Design to use as the basis for their project. This studio shop course will begin with a review of design fundamentals and the concept design process. If necessary, concepts are refined through additional drawings and maquette model making as preparation for the concluding phase: completion of the final product. This class will also be open to students outside of the certificate program who have experience in basic hand tool use and maintenance as well as a comfort level for work in standing machine power tools.

Prerequisites: Design Processes for Furniture Design
hybrid studio/critique
departmental elective

EDID335 CAID Surface Modeling
This course will explore the use of 3D surface-modeling programs as visual communication; design exploration and production tools within the industry to communicate design intent with clients, modelers, engineering departments, and manufacturers.

Prerequisites: EDID225, EDID215
hybrid studio/critique
departmental elective

EDID340 The Art of Furniture Design II: Fundamentals of Design and Construction
In this course, students initiate and are guided through a hands-on design/build project based on fundamental tenets of furniture design. Students will come to class with work from Design Processes for Furniture Design to use as the basis for their project. This studio shop course will begin with a review of design fundamentals and the concept design process. If necessary, concepts are refined through additional drawings and maquette model making as preparation for the concluding phase: completion of the final product. This class will also be open to students outside of the certificate program who have experience in basic hand tool use and maintenance as well as a comfort level for work in standing machine power tools.

Prerequisites: The Art of Furniture Design: Fundamentals of Design and Construction I
hybrid studio/critique
departmental elective

EDID345 Industrial Design II
Integration of creative concepts with the development of visual communication skills, such as rendering and model-making.

Prerequisites: EDID315
hybrid studio/critique
departmental requirement

EDID355 Portfolio and Presentation
Directing of students through the process of developing a professional portfolio. Basic elements of Illustrator, Photoshop, PowerPoint, Acrobat, web-based. Students required to present complete portfolio piece at reviews.

Prerequisites: EDID345
hybrid studio/critique
departmental requirement

EDID365 Product Development Laboratory
Explores the process of bringing a product to fruition with special emphasis on the role of the industrial designer in new product development. The course will deal with the design and development of real products. Students work with local manufacturers and their product development groups.

Prerequisites: EDID215, 225, 235, 315, 345
hybrid studio/critique
departmental requirement

EDID392 ID Course Assistantship

EDID398 ID Internship

EDID399 ID Independent Study

EDID3X8 Ethnography and Culture
This course explores methods of observing activities of human interaction within cultural context, and focuses on the applied use of these methods and observation activities to product development. The class looks at user culture within specific identifiable groups to aid in the development of design solutions for the needs of the end user.

Prerequisites: EDID245. EDID315
hybrid studio/critique
departmental elective

EDID401 Multidisciplinary Entrepreneurship Lab
This class puts students into multidisciplinary design teams with students from the School of Technological Entrepreneurship at Northeastern University. The students work on collaborative projects through the development of product innovation as applied to design and manufacturing.

hybrid studio/critique
departmental elective

EDID410 Industrial Design IV
Theory and practice of industrial design through an objective study of processes in the development of a product or system of design. Designs are resolved from well-grounded investigative methods, which indicate true and objective directions of environmental needs through four major areas of control: research, objective analysis, materials and processes, and marketing and distribution. To plan and execute problems, students integrate skills acquired previously with new supporting disciplines to effect proper design solutions.

Prerequisites: EDID320
hybrid studio/critique
departmental requirement

EDID425 Degree Project I - Research
A student selected and faculty approved project of significance.

Prerequisites: EDID320
critique
Culturally Diverse Content
departmental requirement

EDID435 Degree Project II- Development
A student selected and faculty approved project of significance.

Prerequisites: EDID425
hybrid studio/critique
departmental requirement

EDID440 Intermediate Furniture Design: Pre-Capstone Studio
Working with greater autonomy in the shop environment, each student develops a more advanced design project in consultation with faculty. The project will be based on students' ongoing practice of concept documentation and idea development in their sketchbooks, and focused on continued evolution of individual vision and practice. Practical issues such as rapid decision making and timely procurement of materials are incorporated into the design/build process. This course may be combined with the Art of Furniture class depending upon enrollment.

hybrid studio/critique
departmental elective

EDID441 Furniture Design Capstone
This is the culmination of a five semester concentration on the development of studio furniture. Students are required to produce a significant work of merit -- a furniture suite, or a series of pieces -- in order to successfully complete the capstone course. The expectation is for the student to produce work which is a cohesive representation of his or her individual aesthetic voice and vision. As such, the final work will be the defining element of the emerging artist's portfolio as the student moves into professional practice.

Prerequisites: Intermediate Furniture Design: Pre-Capstone studio
hybrid studio/critique
departmental elective

INDUSTRIAL DESIGN FACULTY

JUDITH ANDERSON, ASSOCIATE PROFESSOR
BSME, CARNEGIE MELLON UNIVERSITY
MA, ROYAL COLLEGE OF ART

LARS FISCHER, ASSOCIATE PROFESSOR
BFA, UNIVERSITY OF MICHIGAN
MBA, SUFFOLK UNIVERSITY

JAMES READ, PROFESSOR
BFA, MARYLAND INSTITUTE COLLEGE OF ART
MFA, ROCHESTER INSTITUTE OF TECHNOLOGY

HEATHER REAVEY, ASSISTANT PROFESSOR
BID, SYRACUSE UNIVERSITY

THOMAS RUSSELL, ASSISTANT PROFESSOR
BFA, MASSACHUSETTS COLLEGE OF ART AND DESIGN

Liberal Arts

The Liberal Arts Department offers courses that encourage students to think critically, write effectively, and develop the informed, flexible minds that make art possible. All MassArt students take at least nine courses in this department.

LITERATURE AND FILM CRITICISM teach students to discern complex layers of idea and meaning manifest in verbal or cinematic art.

WRITING COURSES hone skills in verbalizing ideas and creating art with words.

SOCIAL SCIENCES AND HISTORY COURSES help students develop a historical perspective and deepen their understanding of cultures and societies.

NATURAL SCIENCE COURSES foster an understanding of scientific method and principles.

MATHEMATICS COURSES teach mathematical logic and the skills necessary for material and structural calculations in design projects.

Science Requirement: students are required to demonstrate competence in a math or science area as a degree requirement. They can do so in several ways: successful completion of a math or science course offered by the Liberal Arts department; successful completion of a math or science course taken at a consortium college, transfer credit of a math or science course, or successful completion of an approved science or math course offered by other departments. In this last example, demonstrated competency does not reduce the number of credits required in the liberal arts department.

These college-wide liberal arts requirements apply to all majors except History of Art and Art Education. See those majors' pages for their specific liberal arts requirements.

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
FRSM100	Freshman Seminar	F/S	0 - 3
LALW100	Written Communication	F/S	3
	Total Credits		3 - 6

SOPHOMORE THROUGH SENIOR YEARS

COURSE NO.	COURSE NAME	SEM.	CR.
LALW200	Literary Traditions	F/S	3
LAMS	Math/Science Elective	F/S	3
HART/LALW/LASS/ LAMS	History of Art or Lit/Writ/ Film or Social Science or Math/Science elective	F/S	0 - 3
LASS	Social Science Elective		3
LALW	Lit/Writ/Film Elective		3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective		3
	Total Credits		15 - 18

SUMMARY

Freshman Seminar	0-3
Literature, Writing & Film Criticism	9-21
Social Science	3-15
Math & Science	3-14
Total Credits	24-30

LIBERAL ARTS COURSE DESCRIPTIONS

FRSM100 Freshman Seminar
A reading-intensive introduction to the history of art or liberal arts, emphasizing critical reading and thinking. In some cases, may include a research paper or other assignments in critical writing.

lecture/seminar
all college required

LACS401 Capstone Interdisciplinary Seminar
The Capstone Interdisciplinary Seminar is a senior-level research seminar treating a subject to which the perspective of several Liberal Arts Department disciplines apply. Students produce interdisciplinary research papers or projects treating the seminar subject from the perspective of two or more academic disciplines. Subjects vary by section and are indicated in DaVinci. Participants analyze, peer review, and discuss each other's paper proposals and work-in-progress, and they offer peer assessments of all final drafts.

Prerequisites: LALW100, FRSM100 or LAFS100 or HART190 (ie; all numerical versions of freshman seminar); LALW200; LAMS (any), LASS (any), LALW elective (any), LA elective (any).
lecture/seminar
all college required

LACS402 Capstone Interdisciplinary Seminar
The Capstone Interdisciplinary Seminar is a senior-level research seminar treating a subject to which the perspective of several Liberal Arts Department disciplines apply. Students produce interdisciplinary research papers or projects treating the seminar subject from the perspective of two or more academic disciplines. Subjects vary by section and are indicated in DaVinci. Participants analyze, peer review, and discuss each other's paper proposals and work-in-progress, and they offer peer assessments of all final drafts.

Prerequisites: LALW100, FRSM100 or LAFS100 or HART190 (ie; all numerical versions of freshman seminar); LALW200; LAMS (any), LASS (any), LALW elective (any), LA elective (any).
lecture/seminar
all college requirement

LACS403 Capstone Interdisciplinary Seminars
The Capstone Interdisciplinary Seminar is a senior-level research seminar treating a subject to which the perspective of several Liberal Arts Department disciplines apply. Students produce interdisciplinary research papers or projects treating the seminar subject from the perspective of two or more academic disciplines. Subjects vary by section and are indicated in DaVinci. Participants analyze, peer review, and discuss each other's paper proposals and work-in-progress, and they offer peer assessments of all final drafts.

Prerequisites: LALW100, FRSM100 or LAFS100 or HART190 (ie; all numerical versions of freshman seminar); LALW200; LAMS (any), LASS (any), LALW elective (any), LA elective (any).
lecture/seminar
all college required

LALW100 Written Communication
An introduction to essay writing. Six to eight writing assignments concentrate on the expository and critical essay and may include some subjective writing and a research paper. Students also read and discuss outstanding pieces of prose, poetry, and fiction. All college required.

lecture/seminar
Culturally Diverse Content
all college required

LALW200 Literary Traditions
An exploration of the sources of culture through a survey of some of the literary masterpieces, from the ancient world to the nineteenth century.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college required

LALW201 Men, Women, and the Myth of Masculinity
This is a course about the idea of masculinity and how it is portrayed in literature from ancient times to the twenty-first century. In addition to looking at how men traditionally view manhood, it will also look at men's attitudes toward women, since "masculinity" is usually defined in opposition to "femininity." Thus we will have plenty of opportunity to discuss perceptions of what it means to be a man or a woman, and to explore the elusive concept of gender identity. Our syllabus will include works by Shakespeare, Henrik Ibsen, Ernest Hemingway, and Medieval feminist Christine du Pisan. We will also be viewing films, including Neil Jordan's "The Crying Game" and listening to selections from Mozart's opera "Don Giovanni."

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LALW203 Film Viewing and Criticism
A critical study of the expressive elements of film. Class meetings consist of film viewing, evaluations, and discussions. Students frequently write critical papers.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LALW204 Recent German Fiction / Fiction from the German: 1939-2001
Novels by Junger, Grass, Lenz, Bernard and Sebald read with twentieth century German-Austrian history in mind. Emphasis on literary innovation and on the novels' expressive use of painting, photography, art history and musical performance.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LALW205 Children's Literature
What makes a children's book a classic? We'll find out as we read, analyze, and enjoy the best of the field--fantasies from "Peter Pan" to "Harry Potter," realistic novels from "Anne of Green Gables" to "Roll of Thunder, Hear My Cry," and stories falling somewhere in between, like "The Secret Garden." Though our emphasis will be on longer books for older children, we'll also consider fairy tales and picture books. Final project: writing a "classic" children's book, illustrating one, or both!

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LALW206 Graphic Novel
The course will explore the art and composition of the graphic novel, and will examine its many sub-genres, from superhero tales to memoirs to manga. The text book will be Scott McCloud's "Understanding Comics." Other texts will include "Watchmen," "Contract With God," "Sandman," "Maus," and "Persepolis." For the final project, students will create and make preliminary sketches for an original graphic novel.

Prerequisites: LALW100, FRSM100
lecture/seminar
all college elective

LALW207 Intro to African Literature
This course intends to give an overview of African Literature from the pre-colonial period to its future perspectives. It covers material dealing with oral literature, its transition to written works, its main themes and evolution through time. It develops the main ideas covering African literature in English, French, and Portuguese and connects them to African Arabic Literature. It thus offers a full coverage of Africa including the West, the East, the Center, the South and partially the North. The course is divided in two main parts. The first concentrates on oral traditions and their important genres. It depicts the production environments, oral usages in community organizations and historical conservations throughout time. The second part deals with literary challenges and productions and will give a survey of the main trends in West Africa, Central Africa, East Africa and South Africa. Amos Tutuola, Cyprian Ekwensi, Chinua Achebe, Wole Soyinka, Ngugi wa Thiong'o, Ayi Kwei Armah, Peter Abrahams, Nadine Gordimer are among the writers whose texts offer the African survey.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LALW210 Famous Writers & their Celebrated Illustrators
Famous Writers and their Celebrated Illustrators combines literature and art. Discussed will be great works of literature and the visual images they inspired. Writers, from Dante and Cervantes to Pushkin, Gogol, Corneille, Swift, Defoe and Wilde, among others, will be discussed. Illustrators will include Botticelli, Dore, Delacroix, Beardsley, Picasso, Pasternak (the father), Favorsky, Baskin, as well as numerous contemporary illustrators.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LALW232 Readings in Asian American Literature
An introduction to literature by Asian-American writers (Americans of Japanese, Chinese, Korean, Indian, and Filipino heritage). The course includes writers who have written modern classics, such as Maxine Hong Kingston, as well as other known and less familiar writers of various literary genres, including David Henry Hwang, Chang-Rae Lee, Lawson Inada, and Bharati Mukherjee.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LALW290 African Art, Religion, Philosophy and Culture
African Art, Religion, Philosophy and Culture: This course studies art productions in Africa as part of religious, philosophical and cultural systems. Emphases are on art objects that reflect and participate in historical evolution, community management and stand for philosophical and cultural expressions. Artists' skills are presented from their sources to their different expressions and social implications through different diffusions and trends. The course also looks at different village communities in order to find out the artist and his artifacts as they participate in daily social life and in the construction of a world vision. The course presents art productions in different parts of Africa, but will concentrate much more on Central Africa. It discusses the understanding of symmetry versus asymmetry, the use of colors, wood, rocks, stones, iron, feathers, clothes and other media as they carry religious, philosophical and cultural lessons. The course suggests different interpretation procedures of art objects in order to understand how religion, philosophy and culture are reflected in art productions. Gender understanding, religion construction and power distribution in different communities are largely linked to artifacts motifs and icons.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LALW300 Playwriting
A course that teaches the fundamentals of writing drama for the stage. Students study the craft of successful plays by Edward Albee, August Wilson, Paula Vogel, and others, applying what they learn to writing their own scenes and plays. The course culminates in a public developmental reading of some of the best one-act plays written by the students.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW300X The Family Drama in Literature
An exploration of literature that portrays the family, the complicated dynamics of family relationships, the conflicts between parents and children, the loyalties and rivalries of siblings. The syllabus is cross-cultural and trans-historical, ranging from Absalom (in the Bible) to "Absalom, Absalom!" (Faulkner) and includes novels, plays, lyric poems, folk tales from around the world, Celtic romance, and gothic fantasy.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW301 Monster Madness
Of course, we will be rounding up the usual suspects: the appalling and tragic monster and his equally appalling and tragic creator, the charismatic vampire and his bevy of vamps; a commonplace fellow who wakes up to find himself transformed into a giant insect. But, more broadly, we will examine the idea of the monstrous, the shadow side of human nature and human experience that we refuse to acknowledge as our own. In addition to physical monsters, we will encounter monstrous actions (incest, murder, cannibalism), monstrous thoughts, and monstrous transformations of the soul. Our syllabus includes: "Frankenstein,"" Dracula," Kafka's "Metamorphosis," John Ford's "Tis Pity She's A Whore," and John Gardner's "Grendel."

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW302 History of the Book
This course examines the relationship between how texts have been written and what they say during the millennia from the cuneiform tablet to the iPad. The course examines the relationship between spoken and written language, between libraries and scholarship, and between text for eyes and text for ears. It considers text-centric and image-centric book making as expressions and creators of human history. The course examines the possible future of books.

lecture/seminar
all college elective

LALW304 Masters of Film
An examination of the contributions that distinguished filmmakers, including directors, editors, and cinematographers, have made to the art of motion pictures.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW305 Russian Short Story
Russian literature is a relatively new phenomenon. It burst on world stage suddenly and unexpectedly in the early nineteenth century and almost immediately gained tremendous world-wide influence. Everyone knows the names of Tolstoy and Dostoevsky, Chekhov and Pasternak, Nabokov and Solzhenitsyn. Great Russian literature is also uniquely connected to Russian philosophy and politics. Thus, reading and studying it will help students to better understand the trials and tribulations of the modern times.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW305X Art and Artists in Literature and Film
A study of the ways in which works of visual art and the lives of visual artists, both fictional and historical, are represented in selected short stories, novels, plays, poems, films, and essays.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW306 Fiction into Film
An examination of feature films adapted from novels. Discussions and writing assignments address the challenge of adapting a work from print into film.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW307 Modern Drama
Readings of several modern playwrights, from Ibsen and Chekhov to the present. The course examines how these writers responded to cultural change, modified dramatic conventions, and explored shifting relations between comedy and tragedy, illusion and reality.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW308 Lyric Poetry
Literary analysis and oral readings of lyric poems from several eras and cultures. Particular attention is given to subtle interactions between linguistic and structural elements such as rhythm, meter, stanza form, syntax, diction, and imagery.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW309 Twentieth Century American Literature
A focus on major writers who have emerged in the twentieth century. The course concentrates on contemporary figures and earlier modernist writers.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW310 Religion and Literature
The class studies texts addressing universal religious themes such as creation, sacrifice, love, death and the problem of evil. Several religious perspectives (including polytheistic ones) are represented. The class uses the texts as lenses through which to examine some of humankind's deepest concerns and questions. More generally, the class examines the complicated and often strained relationship between art and ideology. Students are assigned three critical papers and a final examination. The syllabus includes biblical texts, Sufi poems by Rumi, Black Elk Speaks and "The Death of Ivan Illych."

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW311 Contemporary Poetry and the Modernist Tradition
An examination of recent poems of the Americas in the context of modernist innovations in the twentieth century. African-American, Asian-American, and Native American contemporary poetry is covered, as is Beat poetry, confessional poetry, sound poetry, and other current voices. Poetic styles and themes are examined in relation to the visual arts and to intellectual and social currents.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW312 Creative Writing: The Essay
This course, conducted as a workshop with essays read aloud and critiqued in class, provides students with an opportunity to explore through their own writing the power and variety of the essay form. From memoir to observation, personal profile to political observation, this course encourages students to transmit interior reflection and external observation into essay form. Assigned reading of essays. Grade based on 25-page portfolio (usually five essays).

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW313 Modern British and Irish Literature
A study of the poetry, drama, and fiction of British and Irish writers and how their writings helped shape a modernist aesthetic. Selections are from the work of Wilde, Joyce, Auden, Lawrence, Woolf, Behan, Lessing.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW315 Modern American Literature

Prerequisites: LALW200
lecture/seminar
all college elective

LALW317 Readings in British and American Romanticism
This course explores the literature of Romanticism from its development in England to its reverberations in America. Romantic literature was, variously, the voice of Nature, the song of the common man, the manifestation of the Sublime, the cry of emotion in extremity, the language of a transcendent God, the howl of the wilderness, and the urgent song of erotic love. We seek to hear and understand all these Romantic voices by studying important Romantic texts. Romantic prototypes that contributed to our popular culture are also a focus:- the variants of the "Romance"novel from the works of the Bronte sisters; detective and crime novels from Edgar Allan Poe's Romantic brain. Finally, we attempt to make connections between Romantic literary styles and visual and musical art of the time.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW319 History of American Film
An examination of American film from its beginnings to about 1950. This course deals with the cultural sources of American film and the developments in the international community as they were important to the development of film in America.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW320 Poetry Workshop
A workshop in poetic form and structure.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW322 Shakespeare: On Film and In Print, Part 1
A study of A Midsummer Night's Dream, Romeo and Juliet, Henry V, Hamlet, and King Lear, using a genre approach. Emphasis is on reading and understanding Shakespeare. The films are studied as contemporary realizations and interpretations of the plays.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW324 Shakespeare: On Film and In Print, Part II
A study of The Taming of the Shrew, Henry IV: Part I, Julius Caesar, Othello, and Anthony and Cleopatra, using a genre approach. Emphasis is on reading and understanding Shakespeare. The films are studied as contemporary realizations and interpretations of the plays.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW325 Nineteenth Century American Literature
A study of the major writers of the century (Melville, Whitman, James, Twain) with special attention to the American Renaissance period and its contribution to a sense of national identity and the expansion of possibilities of literary form.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW327 Irish Literature: The Easter Rebellion
Irish Literature: The Easter Rebellion, will study the literature and politically explosive speeches that reflected Irish-English tensions and inflamed Ireland's desire for freedom. We will analyze Yeats, Joyce, Synge and others.

Prerequisites: LALW200
lecture/seminar
all college elective

LALW330 Word and the Photographic Image
This course is an interdisciplinary look at the intersection of literature and art. Students will be creating work combining the visual and the written. The course will provide lectures and readings of work by artists working in both media, as well as critique of student work, field trips and visiting artists. Emphasis will be on making things, individual or collaborative, combining these two elements.

Prerequisites: MPPH 100 or MPPH 200 or equivalent, LALW200, or by permission of instrutor
critique
all college elective

LALW335 Retelling Cambodia's Killing Fields
Under the Pol Pot Regime of 1975- 1979, Cambodia killing fields took the lives of 2,000,000 people. Using individual survivor narratives, we will seek to understand Pol Pot's rise to power during the Vietnam War, and the near destruction of Cambodia by the Khmer Rouge.

Prerequisites: LALW200
lecture/seminar
all college elective

LALW345 Sculpting the Text, Writing the Object
Students registering for LALW 345 also register in the same semester for 3DSC 345. The two courses are interdisciplinary co-requisites of each other that marry the practices of writing and sculpting. The objects made in the five-hour 3D course and the writing done in the three-hour LA seminar inspire and "talk to" each other through various iterations throughout the semester. Students are expected to complete two projects, each of which consists of both visual work and written work. The courses will culminate with an exposition of these completed projects. Grading for both courses will be jointly determined by the two faculty leading the respective sections. Students who successfully complete the classes will receive 3 Liberal Arts elective credits and 3 Sculpture studio electives.

Prerequisites: co-requisite 3DSC345
lecture/seminar
all college elective

LALW346 Camelot: Tales of King Arthur
A study of the literary epics of the legends surrounding Camelot and King Arthur, their origins in the middle ages and subsequent variations.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW349 History of Film
This course surveys film history from the 1890s to the present. Students use history of film textbook and general history readings to study works demonstrating the evolving development of motion picture art and the motion picture industry. Students produce written research treating trends and questions in motion picture history.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW34X Women in Literature
An exploration of both the backgrounds and issues of feminism and the literature by and about women that raises questions about women's identity and the many factors that shape it. Selections are drawn from the writings of Gilman, Charlotte Bronte, Woolf, Morrison, Rich, Lourde, Cixous and others.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW352 Modern British Cinema
This course surveys recent trends in the cinema of England, Scotland, Wales and the rest of the UK. We'll study a variety of genres unique to Britain, including heritage films and the Thatcherite cinema. Major figures like Mike Leigh, Stephen Frears, Anthony Minghella, Lynne Ramsay, Danny Boyle and Ken Loach will be studied, as well as some independent filmmakers. The course format will be seminar discussion and lecture, with several essays and one mid-term exam.

Prerequisites: LALW200
lecture/seminar
all college elective

LALW353 Modern European Cinema
We will study a number of trends in recent European cinema, discussing different themes and production values across genres and cultures, from western to Eastern Europe and including Scandinavia and Great Britain. Filmmakers studied will include Lars von Trier, Patrice Chereau, Fatih Akin, Hanif Kureishi, Catherine Breillat and others. This is a seminar course, with a lecture and discussion format, several essays and one mid-term.

Prerequisites: LALW200
lecture/seminar
all college elective

LALW360 3rd World Women: Literature and Culture
The course will trace the journey of the Third World women writers in the USA starting with Bharati Mukherjee's "Middle Men and Other Short Stories." In the first phase we study women's suffering and hardship as cyborgs, in the process of merging themselves with the First World coming from the Third World. In the next phase, we study the female novelist Chitra Banerjee Divakaruni's "Arranged Marriage," which portrays Indian women's dilemma in various marriage situations in the USA and informs us about Indian culture and how marriage is perceived from different angles. The theme of marriage and mother-daughter relation will be studied further through the Caribbean writer Jamaica Kincaid's collection of short stories," At the Bottom of the River" and the African writer Ama Ata Aidoo's "No Sweetness Here" by delving into the specific cultural contexts. In the third phase, we study more recent writings by women authors like Jhumpa Lahiri's "Namesake" looking at the evolution of cultural adjustment and assimilation. The other strain that we study in this phase is the concept of "magical realism" encountered in the Indian author Chitra Banerjee Divakaruni's novel "Mistress of Spices" and in the Brazilian writer Clarice Lispector's "An Apprenticeship or the Book of Delights" which harps on the notion of solution and hope. Another attraction of the course will be an interesting array of films by Third World female filmmakers like Mira Nair and Aparna Sen among others.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW362 Twenty-first Century Novel

Prerequisites: LALW200
lecture/seminar
all college elective

LALW390 Classical Myth in Modern Renderings
A study of the continuing hold that ancient Greek and Roman myths exert on the modern imagination. The course examines selected poems, novels, plays, paintings, sculpture, films, and dance that recycle the old myths to find contemporary meaning in them.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW3X4 Readings in the English Novel
The critical reading of novels as a way of increasing the reader's entertainment and appreciation of them as works of literary art. Particular attention is paid to the historical development of the English novel.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LALW400 Directed Study
An opportunity for seniors to read widely in some area of literature without the structure or time restrictions of class meetings. Individual meetings are arranged with an instructor.

Prerequisites: LALW200 enrollment senior elective, and consent of the instructor.
lecture/seminar
Culturally Diverse Content

LALW402 Advanced Poetry Workshop
An exploration of more complex forms of poetry such as the sonnet, ballad, and sestina, along with free verse and prose poems.

Prerequisites: Poetry Workshop LALW320
lecture/seminar
Culturally Diverse Content
all college elective

LALW403 Writing an Artist's Statement
A workshop in which initial drafts and subsequent revisions of students' writings are photocopied, distributed to all members of the class, and critiqued. The objective is to help students develop artist's statements that: (a) are appropriate to the purposes for which they are written; (b) articulate what the student wants to say about their art; and (c) communicate clearly to the intended audiences. Open only to seniors.

Prerequisites: LALW200
lecture/seminar
Culturally Diverse Content
senior elective

LALW410 Opera and the fusion of the Arts
What is opera? German composer Richard Wagner described it as a "total art work," in which music, drama, singing, and scenic design are fused. The course encourages new ways of thinking about the relationship between different artistic disciplines and forms. We we view and study a selection of operas, examining opera from every aspect, from musical to scenic. No classical music background necessary, and no one is expected to sing! In the final project, combining art work and critical commentary, students will design sets for an opera of their choice. The projects will be published in an online catalogue designed by students under the auspices of the instructor.

Prerequisites: LALW200
lecture/seminar
all college elective

LALW450 Capstone Seminar: Advanced Playwriting
This course is for students familiar with the basics of dramatic writing who would like to deepen their practice intellectually. Taking works by contemporary playwrights as models ("Arcadia" by Tom Stoppard, "Swab" by Stephen Belber, "Stick Fly" by Lydia Diamond, and "How I Learned to Drive" by Paula Vogel), students will use serious research-

-whether in psychology, history, literature, physics, biology, or some other field of knowledge--to add intellectual content to their plays. In a parallel project, the class will work on a group play about the MassArt student experience. Starting with monologues, each student will develop a character to represent his/her particular self, telling individual stories of intellectual, artistic, and emotional growth. We will combine these into one full-length play for a culminating performance near the end of the term.

Prerequisites: FRSM; LALW100; LALW200
lecture/seminar
all college elective

LAMS200 The Universe
A study of how the basic laws of physics and astronomical observations lead to an understanding of the universe as a whole.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LAMS201 Algebra and the Computer
Algebra is introduced in a context relevant to adults working as artists and designers. Data sets from practical applications are used to develop a numeric, verbal, graphic and symbolic understanding of linear, quadratic and exponential functional relationships. Applications include use of data sets by artists, design of parabolic devices, motion graphics, tumor growth, pollution decay, and financial issues such as taxation, bank interest and credit card debt. Custom software is used to explain algebra in an interactive visual way particularly suited for visual thinkers, and commercial spreadsheet software is used for processing and graphing data.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LAMS203 Physics of Music
This course uses principles of physics to understand musical instruments, scales, and chords. Required background: Students must be able to find notes from written music on an instrument of their choice. The course will draw upon high school algebra.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LAMS205 Mathematics, Logic, and Knowledge
A study of the veracity of mathematics and mathematical thought. Axioms of mathematics, elements of formal logic, and Godel's proof and its philosophical consequences are covered.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LAMS207 Paradigms of Physics
A study of the great ideas of physics, their origins and history, and something of their impact on our modes of thought. Emphasis is on the content of the ideas and their significance for our understanding of the universe. Students learn about science as a human endeavor. No mathematical background is required.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LAMS240 Biological Form and Function
An examination of the importance of shape, or form, to biological function. Students explore selected examples at several levels of organization (molecule, cell, individual, community) in a variety of organisms (viruses, bacteria, plants, fungi, invertebrate and vertebrate animals, embryos and mature forms.) The course seeks to increase knowledge of biology and compare biological and artistic form and function.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LAMS260 Astronomy
A survey of the birth and death of stars, red giants, white dwarfs, black holes, galaxies, and cosmological theories. The presentation focuses on modern descriptions and theories of these objects.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LAMS300 Cells and Genes
An investigation of what we know scientifically about cells, genes, DNA, and proteins. The course considers the elegance of classical and molecular experiments and looks at promised applications such as human disease treatments, plant hybrids, cross-species transplants, and bacteria as miniature vats for chemical manufacture. The course explores business and bioethical decisions about product development and human privacy.

Prerequisites: LALW100, FRSM100, LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LAMS303 Pre-Calculus
After a brief review of basic algebra including linear and quadratic functions, students work on theory and application of polynomial, exponential, base 10 and natural logarithm and trigonometric functions, using symbolic, numeric and graphic methods. Calculus is approached through incremental methods with readily understood applications of rate of change and accumulation. Prerequisite: High School Algebra.

Prerequisites: LALW100, FRSM100, LALW200
lectire/seminar
all college elective

LAMS320 Environmental Science
A study of the fundamental principles of ecology, with the intertwining of many biological and physical science fields. The course distinguishes the scientific, technological, and social domains. This study of complex human impacts and environmental concerns (such as biodiversity, population size, food and energy resources, air and water pollution, waste management, recycling, and sustainability) also raises issues of environmental ethics, risk assessment, and policy planning.

Prerequisites: LALW100, FRSM100, LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LAMS340 Human Biology
An examination of the coordinated functioning of the most familiar of organisms, the human body. Topics include structure and function of systems, tissues and cells, macromolecules, and the progression through development and aging. Students consider the nature of experimental evidence, evaluate popular claims, and explore bioethical issues in health and disease.

Prerequisites: LALW100, FRSM100, LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LAMS400 Directed Study Math/Science

Prerequisites: LALW100, FRSM100, LALW200
lecture/seminar
Culturally Diverse Content
senior elective

LASS101 NY in the 80s: Burn, Disco, Burn
This course explores the relationship between subcultural styles and American popular culture in the years between 1974 and 1991. Taking New York City as one of the most significant zones of counter-cultural production in the "long 1980s," we will interrogate the relationship between culture and economy through a consideration of visual and aural aesthetics. We will examine the historic emergence of new cinematic and visual languages, as well as the development of innovative musical idioms like hip hop, punk, and disco. Understanding these cultural forms to represent highly mediated responses to the financial crisis of the mid-1970s, we will consider the ways in which new musical genres gave life to expansive cultural practices. We will examine the relationship between these new cultural forms, the emergence of the "downtown scene" and the rise of the superstar 1980s art market. We will trace the history of the period through a close reading of commercial video, and the evolution of video aesthetics. By situating our investigations against the backdrop of financial crisis, we aim to develop an understanding of culture that foregrounds its position within the struggle to re-imagine our possible political and economic futures.

Prerequisites: LALW100, FRSM100
lecture/seminar
all college elective

LASS200 Pirates, Witches and Slaves: Studies in Early American History
A study of American history beginning with its roots in early America, Africa and Europe, continuing through the colonial period, the War for Independence, the Constitution and the Creek War (also known as the War of 1812), which set the stage for the developing internal conflict leading up to the Civil War.

Prerequisites: LALW100, FRSM100
lecture/seminar
all college elective

LASS206 Seminar in Romanticism
What is Romanticism? To what areas of intellectual life does the term have reference? To art? Literature? Philosophy? Religion? History? Politics? The answer is yes to all the above, and then some. The seminar explores the nature of this immense cultural movement while focusing on the work of the great Romantic poets, writers and artists of the nineteenth century in Europe and America.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LASS207 Cultural Anthropology
In this course, students examine how people live in different places. We explore the basic anthropological question, "What does it mean to be a human being?" What, if anything, do all humans have in common with one another? Are there any universals? In reflecting on cultural identity, who are we? Who are they? These questions are examined in general, and also with regard to particular cultures. Hence, we study the concept of culture through comparative analyses of institutional forms and functions.

Prerequisites: LALW100, FRSM100

LASS208 Social Psychology
Social Psychology explores the behavior of individuals and groups in social contexts. In this course, an emphasis will be placed on how social aspects may be relevant to being an artistic individual in today's society. Some examples of topics to be discussed are: How are our thoughts, feelings, and behavior influenced by the presence of other human beings? Can we manipulate someone else's opinion? Does self-fulfilling prophesy exist? What are social norms? Questions related to how a person's self-image develops, how individuals think about and react to the world, and how they understand themselves and others will also be explored. In addition, students will learn about concepts such as impression and attitude formation, persuasion, pro-social behavior, prejudice and discrimination, obedience and compliance, aggression, group psychology, and personality.

Prerequisites: LALW100, FRSM100
lecture/seminar
all college elective

LASS209 Civil War and Reconstruction Era
US history from the Missouri Compromise of 1820 to the presidential election of 1876.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LASS210 Representations of Race
This course will look at how "race" is constructed and affirmed, drawing on images and texts from nineteenth century minstrelsy through 1950s depiction of the American family up to the current pluralistic moment.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LASS211 The American Century
From the Spanish-Cuban-Filipino-American War to the present.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LASS214 Revolutionary Boston
The story of Boston in the 1760s and 1770s told from the point of view of the "mobs" who populated the streets of this port city. Sailors, pirates, prostitutes, apprentices, and indentured servants all played a part in the life of Boston at the time of the American Revolution. Their stories provide new perspectives on the events of that time.

Prerequisites: LALW100, FRSM100
lecture/seminar
all college elective

LASS215 City and Society
Cities are places of great opportunity for many, but at the same time, they are also places of great inequality. This course introduces students to how cities function on a variety of levels, including their development and planning, racial and ethnic transformations within cities, and the role of arts and culture in urban centers. The course includes lectures, guest speakers, lively discussion, and several optional site visits that enhance our shared understanding of Boston, and by extension, other urban locales.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LASS216 Economic History of the US
This course surveys the economic life of the United States from colonial times to Reconstruction, focusing upon the history of capitalism and slavery in the long nineteenth century. Often opposed to one another, we will explore capitalism and slavery as commensurable, if competitive, modes of economic theory and practice, as we interrogate the interplay of those regional, national, and international economies that shaped the nineteenth century US. Topics addressed will include the relationship between Native Americans and mercantile colonialism, the international movement to abolish slavery and the growth of American industry, the relationship between financial speculation and American geography, the impact of the American Civil War on US currency markets, and the enfranchisement of African Americans and the rise of the corporation.

Prerequisites: LALW100, FRSM100
lecture/seminar
all college elective

LASS217 Sub-Saharan African Politics
Sub-Saharan African Politics is an open window on African countries' politics since the independences, i.e. the 60s. It provides students with details on African political institutions and governance. It considers African countries in general, but concentrates much more on: Angola, Congo, Gabon, Central Africa Republic, Botswana, Burundi, Rwanda, Zambia, Zimbabwe, South Africa and the Democratic Republic of Congo as cases covering the sub region. It depicts these countries' political management, nation building process, cooperation, health care, and education projects. The course surveys Africa from the pre-colonial empires to republics, and depicts power structures and social limitations. A number of countries are presented in their evolution from the early 60s in order to show their political situation and changes often related to the international balance of power between the West and the East. The Cold War had a serious impact on African politics, its end inaugurated the era of African Democracies still submitted to a new kind of western presence. At the same time, Asia implements its presence in Africa and challenges the western world.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LASS218 Central African Art and Religion
This course presents art produced in different parts of Africa, but concentrates on Central Africa. It discusses the understanding of symmetry versus asymmetry, and the use of color, wood, rocks, stones, iron, feathers, clothes, and other media in the production of artifacts. The class also teaches interpretation procedures, showing how religion, philosophy, and culture participate in artistry. It also explains how art and initiation participate in the same world vision, gender understanding, religion construction and power distribution in different communities.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LASS221 Free Speech, Free Art and the Law
Would you like to know more about Shepard Fairey's controversial poster of Barack Obama or "Dread" Scott Tyler's confrontational art installation "What is the Proper Way to Display a US Flag?"? Or what do you make of the attempted censorship of Chris Ofili's "Holy Virgin Mary?" In this course we will study recent debates as well as past disputes over freedom of speech and exhibiting works of art from socio-cultural perspectives including art historical and legal views on the subject.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LASS222 History of Modern Middle East
One hundred years ago, the borders of modern Middle Eastern states did not exist. With the conclusion of World War I in 1918, however, the European powers divided up the territories of the former Ottoman Empire and created new borders, new states, and new conflicts. Beginning with the end of World War I, then, the class will explore the development of each Middle Eastern country's unique identity and history and how they interact with one another, and with the outside world, today. In this context we will explore the differences between Sunni and Shii Muslims, Middle Eastern minorities such as Druze, Christians, Alawis, Alevis, and Ismailis, and the differences between Jews, Arabs, Turks, Persians and Kurds. The impact of the Arab-Israeli conflict, oil, the war in Iraq, and the rise of political Islam throughout the region will also be considered. The class will include readings, lectures, video, and class discussions in order to illuminate the region's unique history and political style.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LASS224 Culture, History and Philosophy of India
The course will be highly interdisciplinary and will explore the basic cultural roots of India through the study of a group of writers both ancient and modern. We will start our mental journey with the ancient Indian philosophical text "Isha Upanishad" in translation which is at the root of Indian culture and written by a group of unknown scholars in ancient times. We then come to the medieval India and read "Gita-Govinda" by Jaydeva the legend of Radha and Krishna which combines literature, philosophy and history of India during that time period. Thus, in the first phase, we read Pre-Colonial India through "Upanishad" and "Gita-Govinda" thus looking at the texts and listening to musical chanting. In the second phase, we study colonial India through Tagore's novel "Home and the World" and study British colonization and culture of India during that time. To delve into philosophy we also read Tagore's "King of the Dark Chamber" which deals with the critique of colonization and the notion of redemption and transcendence in colonial time. At the last phase, we construct the modern and postmodern Indian culture, history and philosophy through the writers who are writing in the USA both male and female, for example writers like Amitav Ghosh, Chitra Banerjee and Jhumpa Lahiri. We read Chira Banerjee's "Mistress of Spices" and Jhumpa Lahiri's "Namesake," as well as Amitav Ghosh's "Calcutta Chromosomes." A special attraction of the course will be films of Satayjit Ray and Aparna Sena, the two great filmmakers of India.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LASS226 The Rise and Expansion of the Great Muslim Empires
This course explores the history of successive Islamic empires and capital cities within them, from the foundation of Islam in the early seventhth century to Napoleon's conquest of Egypt at the dawn of the nineteenth century. The crusades and their continuing impact on relations between the Middle East and the west, as well as historically significant Islamic art and architecture are explored. Relations between Muslims, Christians, and Jews, as well as the lesser-known religions of the Middle East such as the Zoroastrians, Alawis, and Druze, are examined. Photos and videos that help to illuminate the region constitute an important part of this course and are used in every class.

Prerequisites: LALW100, FRSM100
lecture/seminar
all college elective

LASS227 Markets, Minds and Mathematics
Financial literacy. Practical knowledge about personal finance (budgets and credit) and money management (banking and and the ABCs of investing). Readings and discussion on current financial topics.

Prerequisites: LALW100, FRSM100
lecture/seminar
all college elective

LASS228 Truth and Predictably Irrational
What is truth? Are sentences true or just beliefs? Can there be truth without evidence for it? Friends, love, happiness, blue-can they be true? Is truth relative to individuals, societies, species or the decisions of a supernatural deity? Is truth relative to the clarity of the concepts used in stating truths or purported truths? Do you ordinarily talk only about the world or do you talk about talk about the world? Are you happy or in love? How could you know that you are? What are the criteria for coherent discourse about key concepts we often do not have the time or will to examine closely? Should we settle for "bullshitting" about these things? Were you ever confused or tricked by advertising or rumor into buying or thinking something you later regretted? How many times? Are behavioral economists right in saying that people are "predictably irrational"? If so, why? If you enjoy thinking critically about the normally transparent language and feelings you make use of everyday, as you wonder about who you are and what your prospects are in a complex world of possibilities, you will love this course-truly. Let's get on with it: reading texts closely, being well-prepared to participate actively in class discussions, and writing short essays demonstrating your grasp of what Socrates would laud as brilliant arguing back and forth and the evidence of a true Philosopher.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LASS280 Introduction to Psychology
An examination of the dynamics of the self from the interpretative, clinical perspective. The course discusses the growth and the making of the "solid self" and explores the influences that can further or hinder the constitution of a coherent, stable personality. Narcissistic disorders, the most common psychic disorders of our time, are also addressed.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LASS281 Psychology of Flourishing
This course will examine psychology as it relates to the human potential for growth and flourishing as well as for resiliency. Traditionally, psychologists have aimed at helping individuals notice and fix unwanted or dysfunctional habits, uncover and repair unfortunate or traumatic childhood experiences, or calibrate damaged brain chemistry. Rather than focusing on human weakness and dysfunction, this class will explore the human condition from a positive psychology perspective. That is, students will study concepts such as hope, happiness, optimism, and resiliency, and will survey human core character strengths and virtues.

Prerequisites: LALW100, FRSM100
lecture/seminar
all college elective

LASS299 African Global Diaspora
Global Black Studies. This course intends to guide students in an introductory survey of Global Black Studies. The latter are more and more imposing themselves in a discipline at the crossroad of literature, history, literary criticism, and ideologies based on the analyses of Black life within a global diaspora. Visual didactic materials and the most representative books lead the study of the historical, political, religious, social and economic dynamics of the Black experiences all around the world. All through the course, a particular stress will be put on the perception of the Black (by Blacks and by others), prejudices accumulated all through history, the diaspora in time, identities, racism, artistry, underdevelopment versus development, and creeds. Texts are selected in such a way that a chronological line goes far in the past, but also predicts much for the future.

Prerequisites: LALW100, FRSM100
lecture/seminar
all college elective

LASS300 Race in America
How did various peoples from America, Africa, and Europe, speaking different languages and possessing different cultures, come to be defined as "red", "black", and "white", and how did later immigrants or conquered peoples from Asia and the western hemisphere get fitted into this scheme? This class will examine how race categories were formed in the colonial period and have been repeatedly remade up to the present.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LASS301 Social Philosophy of Art
This course is for enthusiasts, juniors and seniors, who like ideas and think that valid reasons exist to examine art in the social, intellectual, and cultural context. Our framework is that of social philosophy. Three central themes organize the course: the pre- modern and the rise of modernity, the transition of modernity into postmodernity, and the character of art at our current moment. We will examine the roots of the modern, and the current, in the pre-modern. Why did the Romanesque give way to the Gothic? Was it just that people became bored with the same old style? If not that, then what? How far do you need to go to understand the phenomenon? The art-historical background is paramount. If you do not have this background, you should take the course at a later date. I also rely on your historical background. If you do not have a sufficient background to understand historical references this material takes for granted, you will have to make up for it by reading. I have supplied the necessary historical texts in the Reader. Our intention is not descriptive but analytic and critical. Many of your preconceived notions will be challenged. We will use examples from art-history as we need them to enlighten a larger point: the intersection between ideas, culture, society, and the art world as it evolves from the premodern into the modern, and into our current moment.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
junior, senior elective

LASS302 Gender, Class and Race in American Film
This class looks at film as an important part of mass culture. The course is a social science course, not a "film viewing" one. Expect to analyze sociological themes having to do with gender, class, and race as such themes are reflected in the actions of the film's characters; in their relations with other characters; in their expectations, hopes, and dreams; and, implicitly, in the film's cinematic, visual aspects.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LASS303 Abnormal Psychology
This course will provide an introduction to the field of abnormal psychology. Questions around what qualifies as "abnormal" or "normal" in historical and cultural contexts will be explored. In addition, students will study diagnostic criteria and statistical data of the major mental disorders as compiled in the DSM-IV-TR (Diagnostic and Statistical Manual of Mental Disorders). Treatment options for each disorders and associated theoretical perspectives will be examined. The role of environment, genetic factors, psychodynamics, neuropsychology, and biochemistry in the determination of psychopathology will also be discussed.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LASS304 Arab-Israeli Conflict
This course explores the origins and development of one of the most intractable conflicts of our time - the Arab-Israeli conflict. It explore relations between Arabs and Jews under the Ottoman and British Empires between 1882 and 1948, and war, the prospects for peace, and the peace process after the foundation of the state of Israel in 1948. The course examines the diplomatic and military options the two sides have used, the impact of oil, religious fundamentalism, political militancy, and prospects for the peaceful resolution of the more than century-long conflict. In addition to a main textbook, excerpts from biographies and autobiographies of Israeli, Palestinian, and other Arab leaders are included . Extensive use of video, including newscasts, documentaries and dramatic movies dealing with the conflict, produced both from within the region as well as abroad, are used in every class and constitute a major part of this course.

Prerequisites: LALW100, FRSM100
lecture/seminar
all college elective

LASS305 How Language Works
An introduction to basic linguistic concepts, including word play, language games, and the symbolic power of language. Supplementing the course textbook are : Lewis Carroll's Alice's Adventures in Wonderland and Through the Looking-Glass; cartoons by Saul Steinberg; remarks by Oscar Wilde and Groucho Marx; puns by Shakespeare; paintings that incorporate words; newspaper headlines; advertising slogans; bumper-stickers; word puzzles and brain teasers.

Prerequisites: LALW100, FRSM100
lecture/seminar
all college elective

LASS306 Ancient History from Prehistory to Rome
A survey of the extensive period from the Old Stone Age to the fall of Rome in the fifth century AD. The course first investigates the ancient river valley civilizations of Egypt, Mesopotamia, India, and China, concentrating on the major achievements of each. The second half of the course offers a detailed account of the classical civilizations of Greece and Rome and an in-depth discussion of Judaism and early Christianity.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LASS307X Seminar on Mark Twain
The writings of Mark Twain are discussed and placed in historical context.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LASS309 History of Modern Europe
A comprehensive overview of the last four centuries of European history. The course surveys political and international history, social history, and intellectual history. Students gain a deep appreciation for the rich complexity of European civilization and a solid understanding of the continuity of events from the seventeenth century onward.

Prerequisites: LALW100, FRSM100
lecture/seminar
Culturally Diverse Content
all college elective

LASS311 Strategies for Social Change
An analysis of the potential for progressive political and social change in America.

Prerequisites: LALW100, FRSM100, LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LASS318 Seminar: Reading Marx
A critical reading and discussion of some of Marx's writings on history, philosophy and society, plus commentary.

Prerequisites: LALW100, FRSM100, LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LASS321 Bonds of Love: Attachment and the Brain
This course examines intimate human relationships ranging from infancy through adulthood by exploring new findings in neuroscience as well as in developmental/relational/depth psychologies. The course treats questions about selfhood and emotion; the capacities for empathy, attachment and solitude, and received ideas of love in the relationships we form. Readings in psychology, neuropsychology and fiction; documentary and popular film clips.

Prerequisites: LALW100, FRSM100, LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LASS326 Social and Political Philosophy
Political theories underwrite political policies, practices, and campaign rhetoric, but how can we argue rationally about which theory is most compelling? Even if we agree on a political theory, can there be rational arguments to resolve political disagreements about policies and practices that matter to us? Can't we agree on what an objectively valid or sound argument is, or on the meaning and use of fundamental political concepts like liberty, law, neutrality, equality, justice, authority power and rights? How might philosophers like Plato, Aristotle, Hobbes, Nill, Marx, Rawls, Nozick, Sen, or Rorty help answer these questions? Our course will address such questions as these, while analyzing social issues

broached in our texts or otherwise selected from international ethics, the market economy, world poverty, terrorism, war, affirmative action, racism, sexism, art censorship and local manifestations of such issues. The course is thesis defense essay driven and classroom Socratic dialogue participation intensive (sometimes in small classroom groups), so you must buy assigned books, read assignments, speak up in class and write! You must also make two "fieldtrips" to political philosophy events of your choosing in greater Boston, demonstrating your ability to apply reading and class discussions to the "real world."

Prerequisites: LALW100, FRSM100, LALW200

LASS351 Intellectual History of Modern Europe
A study of major trends in Europe from the French Enlightenment to the present. Topics include an analysis of the Scientific Revolution, the Enlightenment, Romanticism, and major nineteenth and twentieth century schools of philosophy and criticism.

Prerequisites: LALW100, FRSM100, LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LASS354 Marxist Perspectives on Art
An introduction to the relationship between art and politics, with emphasis on the application of Marxist ideas and categories to the arts.

Prerequisites: LALW100, FRSM100, LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LASS357 Civil Liberties
An analysis of the relationship between the individual and the law, showing how and why the law is "political." Students study the effects of politics and economics on the issue of constitutional rights.

Prerequisites: LALW100, FRSM100, LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LASS359 Technology and Change
A study of the relationship between technological advance and social, economic, political, intellectual, and artistic change. Historical in method, the course concentrates on the last two hundred years.

Prerequisites: LALW100, FRSM100, LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LASS360 Memory and Dreams
This course explores the intersecting realms of memory and dream. Dreaming is an entirely subjective experience, but how objective is remembering? How do we understand phenomena like post-traumatic or implanted or false memories? How can culture construct our memories--and our forgettings--for us? How can we separate identity from memory and either from forms of fiction? The world of dream: meaningful, nonsense, prophetic, usable? As in our work on memory, we'll call on current neuroscience and neuropsychology, see film clips, read case histories, fiction, analytic theory. In preparation for the final project people will keep a nightly dream journal. In all this we'll be asking questions about the nature of consciousness and subjectivity, about the existence of a coherent self over time, and about the creative uses to which memory and dream may be put.

Prerequisites: LALW100, FRSM100, LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LASS372 Culture, Society, and Art
An exploration of a spectrum of relevant social themes (race, gender, the avant-garde, modernism, postmodernism). Emphasis is not on seeking a direct link between art and world of culture, but on examining how ways of living, beliefs, values, and expectations come to constitute the "subtext" of the work of art.

Prerequisites: LALW100, FRSM100, LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LASS400 Directed Study in Social Science
An opportunity for seniors with a solid background in 200- and 300-level social science courses to research a topic of their choosing. The course requires eight meetings with the supervising instructor and final written report of the research undertaken.

Prerequisites: LALW100, FRSM100, LALW200
lecture/seminar
Culturally Diverse Content
senior elective

LASS401 On Truth and Value
The course is organized around the following core questions: What is truth and is it attainable? Why is truth important? How do we get to know objective reality? What is a "good life" in the ethical sense, and why should one desire to live a "good life"?

Prerequisites: LALW100, FRSM100, LALW200
lecture/seminar
Culturally Diverse Content
all college elective

LASS405 9/11 in American Culture and Memory
More than a date or a series of events, 9/11 is a discourse about geopolitics, a story that shapes how we perceive the world, and our engagements with it. As such, this course will examine September 11, 2001 as both an event, in itself, and as a cultural artifact. To this end, we will explore the place of the United States in the recent history of the greater Muslim world, including its part in the formation of the Kingdom of Saudi Arabia, the partition of Palestine, the 1973 Arab-Israeli War, the Soviet invasion of Afghanistan, and the 1991 Gulf War. We will interrogate the relationship between national history and popular memory, as we investigate the ways in which the corporate media have shaped American attitudes toward Islam, the Middle East, and the Arab world. Conversely, we will examine Middle Eastern constructions of the United States, and the ways in which the idea of the US operates within Middle Eastern politics. Finally, we will consider the ways in which the story of 9/11 has been shaped by its representations, leaving open the question of how our creative practice might contribute to the debate over the events of that day, and their consequences.

Prerequisites: LALW100, FRSM100, LALW200
lecture/seminar
all college elective

LIBERAL ARTS FACULTY

BEN BLUM, PROFESSOR
BS, RENSSELAR POLYTECHNIC INSTITUTE
MA, BRANDEIS UNIVERSITY
PHD, BRANDEIS UNIVERSITY

JOSH COHEN, ASSOCIATE PROFESSOR
BA, HAVERFORD COLLEGE
MA, BOSTON UNIVERSITY
PHD, BOSTON UNIVERSITY

ROBERT GERST, PROFESSOR
BA, WESLEYAN UNIVERSITY
MA, UNIVERSITY OF PENNSYLVANIA
PHD, SUNY, BUFFALO

LIN HAIRE-SARGEANT, PROFESSOR
BA, TUFTS UNIVERSITY
MA, TUFTS UNIVERSITY
PHD, TUFTS UNIVERSITY

NOEL IGNATIEV, PROFESSOR
EDM, HARVARD GRADUATE SCHOOL OF EDUCATION
PHD, HARVARD UNIVERSITY

FELIX KAPUTU, PROFESSOR
BA, UNIVERSITY OF LUBUMBASHI/D.R. CONGO
MA, UNIVERSITY OF LUBUMBASHI
PHD, UNIVERSITY OF LUBUMBASHI

LOUISE MYERS, PROFESSOR
BA, SUNY, ALBANY
MA, UNIVERSITY OF CHICAGO
PHD, UNIVERSITY OF CHICAGO

SAUL NAVA, ASSISTANT PROFESSOR
BA, UNIVERSITY OF TEXAS
MS, UNIVERSITY OF TEXAS
PHD, INDIANA UNIVERSITY

DEBRA SAN, PROFESSOR
BA, BROOKLYN COLLEGE (CUNY)
MA, UNIVERSITY OF MASSACHUSETTS
PHD, BOSTON UNIVERSITY

SAM SCHLOSBERG, PROFESSOR
BA, TEMPLE UNIVERSITY
MA, BOSTON UNIVERSITY

CHRIS STRIBAKOS, ASSOCIATE PROFESSOR
BA, BOSTON UNIVERSITY
MA, HARVARD UNIVERSITY
PHD, HARVARD UNIVERSITY

JASMINKA UDOVICKI, PROFESSOR
BA, UNIVERSITY OF BELGRADE
PHD, BRANDEIS UNIVERSITY

Photography

The photography program provides a strong technical and aesthetic foundation in black-and-white and color photography, and in analog and digital imaging. Coursework focuses on the use of various kinds of equipment, ranging from view cameras to Polaroids; digital photography techniques; and printing techniques including alternative printmaking, fine black- and-white printing, palladium printing, toning, multiple image-making, and collage.

Facilities include 11,000 square feet of work stations, darkrooms with full ventilation, and galleries. New printing facilities accommodate mural-size prints and non-silver processes as well as color or monochrome processes.

The photography program recently has welcomed visiting artists James Casebere, Lois Conner, Linda Connor, Joan Fontecuberta, Peter Garfield, Ed Grazda, Vik Muniz, Rebecca Solnit, and Kim Yasuda.

The A-4 Photography Gallery features changing exhibitions of work by outside artists, and internships are available with the Museum of Fine Arts, the Polaroid Corporation, and various commercial photographers.

PHOTOGRAPHY PROGRAM REQUIREMENTS

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing Studio I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing Studio II	S	3
SFDN186	Visual Language II	S	3
SFDN183	Form Study	F/S	3
FRSM100	Freshman Seminar	F/S	3
	Studio Elective	F/S	3
HART100	Intro. to Western Art	F	3
HART (200 level)	History of Art Elective	S	3
LALW100	Written Communication	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
MPPH260	Major Studio: B&W Large Format	F/S	6
MPPH261	Major Studio: Color	F/S	6
	Studio Electives	F/S	6
HART	History of Art Elective	F/S	3
LALW200	Literary Traditions	F/S	3
LAMS	Math/Science Elective	F/S	3
LASS	Social Science Elective	F/S	3
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
MPPH360	Major Studio: Digital Photography	F	6
MPPH361	Junior Projects	S	3
MPPH450	Visiting Artist Seminar	S	3
	Studio Electives	F/S	9
LALW	Lit/Writ/Film Elective		3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective		3
HART or LA-SS/LW/MS	History of Art, Social Science, Lit/Writ/Film or Math/Science elective		3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
MPPH460	Senior Projects	F	3
MPPH450	Visiting Artist Seminar	F	3
MPPH461	Senior Thesis	S	3
MPPH450	Visiting Artist Seminar	S	3
	Studio Electives	F/S	9
HART	History of Art Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Electives	F/S	6
	Total Credits		30

SUMMARY

Studio Foundation	18
Photography	36
Liberal Arts	24-30
History of Art	12-18
Studio Electives	24
Total Credits	120

PHOTOGRAPHY COURSE DESCRIPTIONS

MPPH100 Intro Photo for Non-Majors
A beginning course for students with an interest in creative work and study in black and white photography. Teaches exposure controls, camera operation and rudimentary film development and printing.

hybrid studio/critique
all college elective

MPPH200 Intro to Color Photography for Non-Majors
A beginning course for students with an interest in creative work and study in black and white photography. Color photography as an expressive medium is explored.

hybrid studio/critique
all college elective

MPPH206 Introduction to Digital Photography for Non-Majors
An introduction to the digital darkroom that offers a solid foundation in digital imaging skills. Technical focus is on the current array of input, editing and output options. The content of student work is addressed in periodic critiques, and class discussions emphasize the role of the computer in contemporary photography.

hybrid studio/critique
all college elective

MPPH260 Major Studio: B&W Large Format
This required sophomore course is one in the progression of major studio/hybrid seminars in photography. The course covers the aesthetic and technical dimensions of contemporary practice in black and white analog photography, using large format 4x5 cameras. Weekly assignments and critiques familiarize students with the importance of this equipment in contemporary practice as well as the history of the medium. Slide presentations and field trips are combined with principles of optics, cameras, film, photographic chemistry and darkroom technique.

seminar/hybrid
departmental requirement

MPPH261 Major Studio: Color
This required sophomore course is one in the progression of major studio/hybrid seminars in photography. The course explores the use of color photography as an expressive medium, emphasizes color balancing skills and color theory, and examines the work of practitioners in the field through slide presentations, visiting artists, and exhibitions.

Prerequisites: MPPH260
seminar/hybrid
Culturally Diverse Content
departmental requirement

MPPH303 Alternative Camera, Alternative Techniques
An introduction to non-silver processes such as palladium and cyanotype printing and to unusual types of cameras including plastic cameras, pinholes, and others. This class will include regular demonstrations as well as critique and research techniques for seeking out unusual photographic materials.

Prerequisites: MPPH260 or MPPH261 or permission of instructor
critique
departmental elective

MPPH304 Lighting for Photography
Students develop and refine a personal vision through long-term projects, more advanced technical knowledge and a deeper familiarity with the use of natural and artificial light in the medium. Slide presentations, critiques and visits to exhibitions are important elements of this class.

Prerequisites: MPPH260 or MPPH261 or permission of instructor
critique
all college elective

MPPH323 Topics in Photography
This course is a study of specific topics in photography which changes each time the course is offered. Past seminars have included "Photography Since 1945," "Photo Book Making" and "Issues in Contemorary Photography."

Prerequisites: MPPH260 or MPPH261 or permission of instructor
critique
Culturally Diverse Content
departmental elective

MPPH330 Word and the Photographic Image
This course is an interdisciplinary look at the intersection of literature and art. Students will be creating work combining the visual and the written. The course will provide lectures and readings of work by artists working in both media, as well as critique of student work, field trips and visiting artists. Emphasis will be on making things, individual or collaborative, combining these two elements.

Prerequisites: MPPH 100 or MPPH 200 or equivalent, LALW200, or by permission of instrutor
critique

MPPH350 Visiting Artist Seminar
This course introduces students to leading practitioners in the field of contemporary photography. Talks by visiting artists, historians and curators are organized by Instructors. On alternate weeks, the course breaks down into sections to discuss the previous week's lecture, assigned readings, view additional materials, or visit area exhibitions.

Prerequisites: concurrent enrollment in Junior Projects, Senior Projects or Senior Thesis
lecture/seminar
Culturally Diverse Content
departmental requirement

MPPH360 Major Studio: Digital Photography
This course is a rigorous introduction to the digital tools available to photographers. The class covers a wide array of topics, with emphasis placed on digital image capture and the use of the computer as a parallel tool to traditional photographic practices. Weekly critiques address students' aesthetic and technical progress and are supplemented by readings, lectures, and discussions that evaluate the role of the computer in contemporary photography. Students are meant to develop a solid understanding of these digital imaging practices as well as an adaptable approach to emerging technologies.

Prerequisites: MPPH260 and MPPH261
seminar/hybrid
Culturally Diverse Content
departmental requirement

MPPH361 Junior Projects
In this required course, students develop and refine a personal vision of their own through long-term photography based projects, more advanced technical knowledge, and a deeper familiarity with uses of the medium. Weekly critiques, slide presentations and group discussions are important elements of this class.

Prerequisites: MPPH260, MPPH261, MPPH360 and concurrent enrollment with the same instructor in MPPH350
critique
Culturally Diverse Content
departmental requirement

MPPH373 Photo Techniques
Provides an in-depth knowledge of photographic chemistry and advanced black and white printing methods. Techniques covered are print toning and bleaching, negative reducing and intensifying, variety of developers and archival finishing methods.

Prerequisites: MPPH260
critique
departmental elective

MPPH374 Photo: Documentary
Production of a single, coherent body of work that documents a specific theme or idea. Proposals are initiated and discussed in first class; subsequent classes follow progress. The course includes related readings, discussions, and slide presentations.

critique
Culturally Diverse Content
departmental elective

MPPH377 Landscape Photo
An examination of ideas and issues in contemporary landscape photography. Emphasis is on critiquing student work, discussing ideas raised by contemporary landscape imagery, and developing a personal aesthetic.

Prerequisites: MPPH260 or permission of instructor
critique
Culturally Diverse Content
all college elective

MPPH379 Image and Object
Image and Object is a cross-media course that examines some of the possible intersections of photography and sculpture. The course will provide demonstrations of a number of photographic and sculptural processes, lectures about artists who work with both mediums as well as critiques, field trips and visiting artists. The emphasis in this course will be on making hybrid objects, on the development of individual projects and critiques.

Prerequisites: Junior level or above
hybrid studio/critique
all college elective

MPPH392 PH Course Assistantship

MPPH398 PH Internship

MPPH399 PH Independent Study

MPPH402 Advanced Digital Projects
This course is designed to build upon a solid understanding of the digital tools available to photographers. Students are expected to develop their own ideas and work independently to create a cohesive group of dynamic images in response to the themes and critical issues discussed in class. Some technical guidance will be provided, but emphasis will be placed on weekly critiques, readings, discussions and lectures on contemporary trends in digital imaging practices.

Prerequisites: MPPH360
critique
all college elective

MPPH406 Polaroid 20X24
This course is centered on using the specialized Polaroid 20X24 camera. Students work directly with the instructor to create work based in the studio. Students will learn lighting and collaborative techniques unique to the Polaroid.

Prerequisites: MPPH260 or MPPH261 or permission of instructor
critique
all college elective

MPPH450 Visiting Artist Seminar
This course introduces students to leading practitioners in the field of contemporary photography. Talks by visiting artists, historians and curators are organized by Instructors. On alternate weeks, the course breaks into sections to discuss the previous week's lecture, assigned readings, view additional materials, or visit area exhibitions.

Prerequisites: enrollment with the same instructor in MPPH361, MPPH460 or MPPH461
lecture/seminar
Culturally Diverse Content
departmental requirement

MPPH460 Senior Projects
Students develop a specific project to be worked on throughout the semester and formally presented at final review. Weekly critiques of student work will be the emphasis of the course with time dedicated to developing artist statements, a written thesis paper, and preparation for a career in photography.

Prerequisites: MPPH260, MPPH261, MPPH360, MPPH361 and concurrent enrollment with the same instructor in MPPH450 critique
Culturally Diverse Content
departmental requirement

MPPH461 Senior Thesis
in the final semester of the major, students are expected to complete a body of work, participate in a class exhibition, finalize a written thesis and complete preparation for pursuing a career in photography. The class will consist of critique, slide lecturers, student presentations, and discussions on assigned readings.

Prerequisites: MPPH260, MPPH261, MPPH360, MPPH361, MPPH460 and concurrent enrollment with the same instructor in MPPH450
critique
Culturally Diverse Content
departmental requirement

PHOTOGRAPHY FACULTY

ANNA COLLETTE, ASSISTANT PROFESSOR
BFA, MASSACHUSETTS COLLEGE OF ART AND DESIGN
MFA, YALE UNIVERSITY

MATTHEW CONNORS, ASSOCIATE PROFESSOR
BA, UNIVERSITY OF CHICAGO
MFA, YALE UNIVERSITY

S. BILLIE MANDLE, ASSISTANT PROFESSOR
BA, WILLIAMS COLLEGE
MFA, MASSACHUSETTS COLLEGE OF ART AND DESIGN

LAURA MCPHEE, PROFESSOR
BA, PRINCETON UNIVERSITY
MFA, RHODE ISLAND SCHOOL OF DESIGN

MATTHEW MONTEITH, ASSISTANT PROFESOR
MFA, YALE UNIVERSITY

NICK NIXON, PROFESSOR
BA, UNIVERSITY OF MICHIGAN
MFA, UNIVERSITY OF NEW MEXICO

Studio for Interrelated Media

The Studio for Interrelated Media (SIM) overlaps and intersects with many other disciplines in order to encourage students to invent and develop experimental art forms, new directions, and unusual contexts. The backbone of the department is the weekly student-produced SIM Major Studio class, where all the majors meet and critique each other's work. Additionally, each semester SIM offers a selection of courses in many media:

- web art and digital distribution
- video editing and production
- interactive media and computer-controlled installations
- dance techniques, choreography, and improvisation
- performance art and spoken word
- the interrelationship between art and science
- theater production and stage lighting
- sound performance, composition, recording, and editing
- event planning and production

Most semesters, SIM majors produce a major multimedia event that highlights student work.

The SIM Department manages the Pozen Center for Interrelated Media (a 350-seat flexible performance space), a digital sound studio, a digital video editing suite, and a store-house of analog and digital equipment ranging from a theremin and a mirror ball to the latest in HD video hardware. SIM students also have the opportunity to gain hands-on experience curating, designing, and producing by annually re-inventing the Eventworks experimental arts festival and managing SIM's Godine Family Gallery.

In recent semesters, the SIM visiting artist program has hosted DJ Spooky, Cristobal Lehyt, Marguerite Kahrl, Jennie C. Jones, Kori Newkirk, My Barbarian, and Gail Wight.

SIM PROGRAM REQUIREMENTS

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN182	Visual Language I	F	3
SFDN181	Drawing Studio I	F	3
SFDN186	Visual Language II	S	3
SFDN185	Drawing Studio II	S	3
SFDN183	Form Study	F/S	3
FRSM100	Freshman Seminar	F/S	3
	Studio Elective	F/S	3
HART100	Intro. to Western Art	F	3
HART (200 level)	History of Art Elective	S	3
LALW100	Written Communication	F/S	3
	Total Credits		30

SOPHOMORE YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
MPSM276	Studio for Interrelated Media/Major Studio	F	3
MPSM205	Stagecraft & Technical Production	F	3
MPSM	SIM Elective	S	3
MPSM279	Studio for Interrelated Media	S	3
	Studio Electives	F/S	6
HART	History of Art Elective	F/S	3
LALW200	Literary Traditions	F/S	3
LAMS	Math/Science Elective	F/S	3
LASS	Social Science Elective		3
	Total Credits		30

JUNIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
MPSM376	Studio for Interrelated Media	F	3
MPSM	SIM Elective	F	3
MPSM	SIM Elective	S	3
MPSM379	Studio for Interrelated Media	S	3
	Studio Electives	F/S	9
LALW	Lit/Writ/Film Elective		3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective		3
HART or LA-SS/LW/MS	History of Art, Social Science, Lit/Writ/Film or Math/Science elective		3
	Total Credits		30

SENIOR YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
MPSM476	Studio for Interrelated Media	F	3
MPSM	SIM Elective	F	3
MPSM479	Studio for Interrelated Media	S	3
MPSM	SIM Elective	S	3
	Studio Electives	F/S	9
HART	History of Art Elective	F/S	3
LA-SS/LW/MS	Soc Sci, Lit/Writ/Film or Math/Sci Elective		6
	Total Credits		30

SUMMARY

Studio Foundation	18
SIM	36
Liberal Arts	24-30
Studio Electives	24
Total Credits	120

STUDIO FOR INTERRELATED MEDIA COURSE DESCRIPTIONS

MPSM202X Integrating Text
This is a studio elective course designed to focus on use of the written word in a variety of media. Techniques/topics covered include: text in performance, editing, installation text, artist statements, text with image, and visual narrative. All media encouraged.

hybrid studio/critique
departmental elective

MPSM203 Video Sculpture
This class functions as a laboratory exploring video sculpture, installation, performance and sitte specific projections. Every day you use your body as a tool to manipulate materials, create physical objects and act on others. Through this process your body acts as an extension of your ideas, making them physically manifest in time. This class will explore objects, time and space using video as a tool and new material capable of acting on the 3D world.

hybrid studio/critique
Culturally Diverse Content
all college elective

MPSM203X Digital Video Production and Editing
A studio elective which covers a limited number of topics in video production (e.g. audio, lighting) while focusing primarily on editing techniques for desktop digital systems. It includes comparisons between Final Cut Pro and Avid software/systems. Some experience with digital camcorders is assumed.

Prerequisites: Any intro to video course or by permission of instructor
hybrid studio/critique

MPSM204 Lighting for Events and Installations
This course will explore the use of theatrical and commercial lighting, dimming and control units. The class will visit professional installations to learn the hardware and safety practices from working technicians. Students will design and build their own class projects.

hybrid studio/critique

MPSM205 Stagecraft & Technical Production
This course aims to demystify basic lighting, rigging, sound and staging practices. Technical workshops will be conducted during class time where students work in teams to complete assignments. Demonstrations and lectures also include site planning, power distribution, and safety in the workspace. Students will prepare and present their own personal projects using the class as crew and SIM's technology.

hybrid studio/critique
all college elective

MPSM206 Guerilla Documentary
In this course, students will view, discuss and create their own documentaries. The class will cover the established techniques and conventions of documentary filmmaking (including story development, camera techniques, sound recording/mixing, scripting and editing, etc.) -and then break these rules when necessary to meet the personal and political goals of each artist. Students will be encouraged to work in teams, but may also work individually on exercises and on a substantive final project.

hybrid studio/critique

MPSM206X 2D/3D for SIM Majors
This studio course is particularly oriented towards SIM students who work intensively in 2D and 3D. Questions will include: what is the role of different media in our culture today, what does it mean to work in diverse media, what is the role of 2D/3D in SIM? Students develop and refine their vision in 2D and 3D through long term projects that experiment with a variety of media as well as a deeper familiarity with uses of their own medium. Readings, critiques and visits to exhibitions and artists studios strengthen student's conceptual thinking.

hybrid studio/critique
departmental elective

MPSM207 Beat Research
This is a studio course in which students will produce work that is influenced by the cultures of hip-hop and electronic music. Students will learn the techniques of sampling, sequencing, and drum programming using current music-making software, including Reason and Ableton Live. Most assignments will involve the creation of music, but we will also go over the production of video and multimedia.

hybrid studio/critique
Culturally Diverse Content

MPSM209 Light as a Sculptural Element
To explore light as a sculptural element in art making, this class will focus primarily on the application of light as a transformative medium in all visual art practices. The class will examine the works of artists such as Thomas Wilfred, James Turrell, Ann Hamilton, Won Ju Lim, Diana Thater, Wolfgang Laib, Cai Guo-Qiang, Robert Irwin, Shirin Neshat, Bill Viola, Olafur Eliasson and many others. This course is designed to familiarize the student with a wide variation of art practices and to encourage a sense of discovery in relation to the medium of light and in everyday observations.

hybrid studio/critique

MPSM209X Performance Art Studio in Context
This course studies a selection of artists/artworks/movements that have redefined performance as an art form over time. Focus is on work since the Futurist movement of the early 1900s to the present, though earlier examples are included. During the course, students present their own written and performative responses to the artists/artworks/

movements introduced. Skills for developing, directing and performing are introduced. This course is a performance studio based on historical influences.

hybrid studio/critique
departmental elective

MPSM272 Sound Performance
Students will learn elements of sound performance, technical considerations including vocal techniques, content development and presentational context. Students present live sound pieces on a weekly basis.

critique
all college elective

MPSM273 Intro to Sound Studio
Students will learn principles of electroacoustic and digital sound processing, including audio recording, editing, mixing, and signal processing techniques. Students are required to present "live" or recorded sound pieces. Sound studio includes analog and digital synthesis, analog and digital recording and editing systems, signal processors. Weekly assignments. Fall term only.

hybrid studio/critique

MPSM276 Studio for Interrelated Media/Major Studio
Sophomore Major Studio. This is a studio class in which individuals and groups present and discuss work in media of their choice such as audio, video, computer, performance, publishing, and production of events that interrelate media. Each week, student presentations of work are organized into performances and exhibitions produced by students who select, schedule and technically support the presentation. (SIM276, 376, 476)

Prerequisites: For SIM majors only, will take 6 semesters of this course
hybrid studio/critique
departmental requirement

MPSM277 The Moving Body
Movement is basic to all life, from the atomic to the astronomic level. This course explores the human body as an instrument for making art in space and time. Students will practice various physical disciplines based on contemporary dance techniques, yoga, and contact improvisation for example. They will be encouraged to observe movement in the world around them as source material. Students will work individually and in groups to create their own movement pieces. In-depth critiques, discussion, and revision of works will reinforce the importance of process in this class. Students will complete several short assignments as well as one final movement project of their own choosing. This course will also consider sound, objects, and environments in relation to movement. Students will be encouraged to make direct relations between their principal fields of artistic interest and time-based performance. Some readings and video will be included to introduce students to the various forms that movement has taken in twentieth century live art.

hybrid studio/critique
Culturally Diverse Content

MPSM282X Contemporary Dance Techniques
This class will focus on the physical techniques of modern dance. The emphasis is on developing strength, flexibility and agility as well as the ability to remember movement sequences and to project one's physical/emotional being into space.

hybrid studio/critique
Culturally Diverse Content
departmental elective

MPSM2XX Live Events
In this course, students propose, develop and present short live events with an emphasis on generating and describing ideas. The class will explore many forms of live events -- from the broadest definitions to contemporary performance art. In an artistic context, a live event might be a musical performance, spoken word, audience participatory event, street performance, interactive installation, Internet artwork, street theater, ritual, etc. The course will also introduce various contemporary technologies that extend the reach of live artworks. Through an historical survey of live events (intentionally artistic or otherwise) exposure to performance technologies, field trips, discussion, and critique of student work, this course will investigate the art of effectively shaping live events that communicate their artistic intentions. Students will create scripts for and direct short live events using time, space, classmates, objects, and technologies available to them.

hybrid studio/critique

MPSM306 Art and the Internet II
This course is a fine arts studio elective that explores the Internet as a medium for artistic expression and distribution and review the nuts and bolts of HTML and client/server technologies. The course reveals the potential for multimedia (sound, moving image, interactivity) on the Web and suggests the special considerations involved in Web-based work. Additionally, a survey of the creative uses of the Internet by a variety of artists is included.

Prerequisites: Art & the Internet I or by permission of instructor
hybrid studio/critique

MPSM307 On the Spot
As human beings, we carry with us precious instruments for expression - the body and the voice. This course explores perception - looking and listening - as a tool for making instantaneous performance choices. We will work through a series of improvisational techniques from concepts of "action theater" to contact improvisation. Students will work individually, in duets, and in groups to explore gesture, space, time, energy, intention and the voice. We will experiment with the voice by "sounding" as well as by speaking. The course may also consider objects and environments in relation to performance. Students will be encouraged to make direct relations between their principal fields of artistic interest and time-based, improvisational performance. Some readings and video may be included to introduce students to the various forms that improvisation has taken in twenty-first century live art.

hybrid studio/critique
Culturally Diverse Content
all college elective

MPSM308 Nature, Science and Art
What is the nature of space and time? How do various astronomical events affect cultural trends? What can evolution teach us about human behavior? What is the nature of matter and energy at the smallest and largest scale of the universe? Students will explore the basic elements of the physical universe, creating art projects which describe or connect aspect of nature, art and science.

hybrid studio/critique
departmental elective

MPSM309 Public Art
This course will cover many aspects of the field of public art as it impinges upon issues relating to architecture, temporal events, permanent and temporary installations, sculpture, and environmental design. The emphasis will be on creating and developing individual concepts for public projects with sketches, written proposals, plans, models, demos, video/audio tapes, and other appropriate materials. There will be ongoing discussions of the development of projects, from initial concept to complete budgeted proposal.

hybrid studio/critique
departmental elective

MPSM309X Intro to Kinetic Art
This course is intended for object makers, to introduce motion into their sculpture. An overview on the history of kinetic art is provided to inspire a richness of conceptual thinking. The course is directed toward a final project of the student's design, which may be sculpture, installation, performance, costume, robotics, toys, etc. Issues covered include: mechanism design and troubleshooting, hand cranks, ratchets, solenoids, motors, drive systems, and basic steelworking techniques aimed at building safe and reliable kinetic art.

Prerequisites: SC253, SC264, SIM374 or instructors permission

MPSM310 Interactive 2D Animation
This class will introduce students to the techniques for creating 2D animations in a timeline-based digital environment. Macromedia's Flash MX will be the primary software used in this course. In addition to traditional animation techniques (such as key framing and "tweening") programmable interactivity using Action Scripting will also be covered. Finished animations may be written to film, videotape, or CD-ROM. Techniques for uploading animations for distribution through the Internet will be emphasized.

hybrid studio/critique
departmental requirement

MPSM311 Electronic Projects for Artists II: Digital
This course introduces students to computer interfaces for connecting interactive sculpture, performance and installation with software. Course content includes microcontrollers, electrical sensors, custom-made circuits and programming. No previous programming experience is necessary.

Prerequisites: Electronic Projects for Artists Part I or by Permission of Instructor
hybrid studio/critique
departmental elective

MPSM313 Performance in Video Space
This course explores the unique combination of performance and video time/space. The course addresses the particular issues of creating performances with real or implied human presence within and for the parameters of the video medium itself. We will consider framing; movement of subject, camera, environment, and editing; ways of addressing the camera by the performer(s). This course is not about making documentaries of live performance.

Prerequisites: some knowledge of video, editing, and performance is helpful but not required.
hybrid studio/critique
Culturally Diverse Content
all college elective

MPSM313X Beat Research II
This course is designed for students who have already taken Beat Research 1 and wish to continue making art in a community of Beatmakers and electronic musicians. Emphasis will be on critiques, the sharing of advanced techniques and the organizing of media for presentation outside of the class (audio CD, video DVD, live performance etc)

Prerequisites: Beat Research or permission of instructor
hybrid studio/critique
Culturally Diverse Content

MPSM315 Projects in Video Projection
Building on the Video Sculpture course, this advanced level class focuses on developing three concept-driven projects, concentrating on the interaction between the physical installation and the video image, sound and edits. Students will be encouraged to explore a range of works which may include: performance in video, interactive and multi-channel video, site specific and public installation.

Prerequisites: SC318X, SC320X, video class or editing experience, or permission of instructor
hybrid studio/critique
all college elective

MPSM315X Streaming Media/Web Video
This course introduces students to technology, aesthetics and techniques involved in distributing video over networks, the Internet in particular. Artists in the course will create video work in a variety of formats including streaming video.

hybrid studio/critique

MPSM316 Programming for Artists
An in-depth introduction to computer programming for artistic applications, focused around the Max/MSP/Jitter programming language. Students will learn the fundamental skills required to develop their own software tools and interfaces for the manipulation and synthesis of audio and video, with a focus on applications in installation, composition, and performance. Other programming languages, such as SuperCollider, Stamp Basic, and C, will also be explored. This is a workshop in which artists will develop methods of expressing their thoughts and feelings about art and artistic concerns. It will include methods and techniques for describing, analyzing, and criticizing artworks in the context of the studio.

hybrid studio/critique

MPSM317 Event Planning and Production 2
This is the second semester of a year-long course. This course is for those that are actively involved in organizing and producing events and exhibitions throughout the year. However the emphasis is on events that are complex enough that they require at least a year to plan. It is required for Eventworks producers and Godine Family gallery managers. Students will meet with the instructor one-on-one throughout the semester, additionally the class will meet periodically as a group to discuss general production issues. It is also open to those not involved in Eventworks or Godine Gallery but that have another event(s) in mind. By permission of instructor. This is a one-year long course.

Prerequisites: MPSM 319X Event Planning and Production
lecture/seminar

MPSM319 Contemporary South African Art: Global Perspectives/Local Action
This course is intended to prepare students for a travel course to Johannesburg, former mining city and, now, artistic center of South Africa. With its outstanding collection of contemporary galleries, working artist studios, and resistance art posters, Johannesburg will offer a gateway to examine South African art, from the resistance art of apartheid to contemporary artists working across media and issues on an international stage. Readings will include essays on post-colonial criticism and introduce students to the political history of twentieth century South Africa.

MPSM320 Projects in Sound
A seminar for advanced students who wish to pursue independent sound projects. Projects may include live sound presentations, recorded sound works, a complete audio CD, sculptural sound art, digitally controlled sound art, public sound art, environmental sound art, and sound installation. Students are required to present their work in progress for critique, and to complete a final sound project. Additional class activities may include a field trip, guest speakers, and gallery visits. (Spring term only)

Prerequisites: MPSM 273 Intro to Sound Studio
lecture/seminar

MPSM324X Performance, Art & Politics
In this studio course, students will be introduced to historical examples of politically-engaged performance art as a context for creating their own work. This will include the creation of original performance art works by adapting techniques which were developed by the Czech Underground which built a platform for the artists-run "Velvet Revolution" of 1989. For students without experience in video, the course will also introduce the basic tools and principles of video production.

hybrid studio/critique
all college elective

MPSM335 Interrelated Media Seminar
This is a critique course where students produce and present interrelated media artworks in progress or in final form. This course is closely modeled after the Studio for Interrelated Media major studio. Additionally, rotating faculty also present emerging topics related to interrelated media for discussion. For SIM majors this course provides a more intimate setting to work through artworks-in-progress. The course is an open elective. For other majors this course is an opportunity to explore interdisciplinary thinking and conceptual development.

critique

MPSM336 Events Planning and Production
This course is for those that are actively involved in organizing and producing events and exhibitions throughout the year. It is required for Eventworks Producers and Godine Family Gallery Managers. Students will meet with the instructor one on one throughout the semester, additionally the class will meet periodically as a group to discuss general production issues. It is also open to those not involved in Eventworks or Godine Gallery but that have another event (s) in mind.

Prerequisites: by permission of instructor
hybrid studio/critique

MPSM337 Electronic Projects for Artists
The purpose of this studio course is to provide skills and information that will be useful for artists who use electronic devices in their artworks.

hybrid studio/critique

MPSM373 Intermediate Sound Studio
Students will explore advanced audio recording techniques, composition skills, listening skills, and critical skills. Students are required to present recorded sound pieces. Computer and electronic music studio includes analog and digital synthesis, advanced digital hardware and software and interactive music systems.

Prerequisites: MPSM273 or permission of instructor
hybrid studio/critique

MPSM376 Studio for Interrelated Media
This is a studio class in which individuals and groups present and discuss work in media of their choice such as audio, video, computer, performance, publishing, and production of events that interrelate media. Each week, student presentations of work are organized into performances and exhibitions produced by students who select, schedule and technically support the presentation. (SIM276, 376, 476)

Prerequisites: MPSM276
hybrid studio/critique
departmental requirement

MPSM376X Programming for Artists

hybrid studio/critique

MPSM377X Choreography & Performance
This course will focus on students' developing their own performance pieces. Those pieces may be "dance" pieces in any number of styles, or they may be "performance art" or live site-specific works, or spoken word or music pieces that involve the use of the body in space and time. However, even in the dance pieces, emphasis will be on developing an individual voice or movement vocabulary and on conceptual clarity.

hybrid studio/critique

MPSM378X Projects in Choreography and Performance
This course will focus on students' seriously refining their choreographic and performance techniques. Students will initiate and develop their own performance pieces. Those pieces may be "dance" pieces in any number of styles, or they may be "performance art" or live site-specific works or spoken word pieces that involve the use of the body in space and time.

lecture/seminar

MPSM379 Studio for Interrelated Media
This is a studio class in which individuals and groups present and discuss work in media of their choice such as audio, video, computer, performance, publishing, and production of events that interrelate media. Each week, student presentations of work are organized into performances and exhibitions produced by students who select, schedule and technically support the presentation.

hybrid studio/critique

MPSM380X Words & The Web
This class investigates words as a primary unit of communication on the web. Examples of web journals, email, dynamic news sites, eBooks, translation software, search engines, guestbooks, spoken word, and dynamic typography are presented. Students create web-based artwork that explores the idea of the written word and spoken language. Issues of conceptual development, visual language, intentionality and functionality, and future trends are presented. Necessary skills for web site publishing are introduced. This class is designed to provide students with an opportunity to immerse themselves in these tools - in all their complexity - as they use them for making art.

hybrid studio/critique

MPSM392 SIM Course Assistantship

MPSM398 SIM Internship

MPSM399 SIM Independent Study

MPSM401 Art and the Internet I
This course is a fine arts studio elective that introduces the Internet as a medium for artistic expression and distribution as well as the nuts and bolts of HTML and client/server technologies. The course also introduces the potential for multimedia (sound, moving image, interactivity) on the web and suggests the special considerations involved in web-based work. Additionally, a survey of the creative uses of the Internet by a variety of artists is included.

Prerequisites: students must have taken an introductory computer class or by permission of instructor.
hybrid studio/critique
all college elective

MPSM402 Art, Life and Money
This course is targeted towards soon-to-graduate art students who are thinking about the practicalities of continuing life as in independent artist after art school. Throughout the semester students will meet graduates of the Studio for Interrelated Media as well as others pursuing unconventional artistic paths. Through discussion, presentations and field trips, issues surrounding the realistic struggles of maintaining life as an independent artist alongside the celebration of such a choice will be explored. The course will attempt to demystify tax responsibilities, non-profit organization opportunities, and grant-writing. Students will interview artists as well as research methods for balancing art, life and money after school. Students will also practice writing their artist statement and resume and create a personal five year plan using any media.

hybrid studio/critique

MPSM476 Studio for Interrelated Media
This is a studio class in which individuals and groups present and discuss work in media of their choice such as audio, video, computer, performance, publishing, and production of events that interrelate media. Each week, student presentations of work are organized into performances and exhibitions produced by students who select, schedule and technically support the presentation. (SIM276, 376, 476)

hybrid studio/critique

MPSM479 Studio for Interrelated Media
This is a studio class in which individuals and groups present and discuss work in media of their choice such as audio, video, computer, performance, publishing, and production of events that interrelate media. Each week, student presentations of work are organized into performances and exhibitions produced by students who select, schedule and technically support the presentation. (SIM276, 376, 476)

hybrid studio/critique

MPSM4X4 A Survey of Performance Art
This course studies a selection of artists/artworks/movements that have redefined performance as an art form over time. Focus is on work since the Futurist movement of the early 1900s to the present, though earlier examples are included. During the course, students present their own written and performative responses to the artists/artworks/movements introduced. Skills for developing, directing and performing are introduced. This course is a performance studio based on historical influences.

hybrid studio/critique

MPSM4X7 Sound Installation
This course introduces fundamental skills and concepts related to the creation of sound installation art, including acoustics, psychoacoutics, strategies for sonic display, the workings of analog and digital sound technology, and basic electronics. A survey of historical and recent works explores various approaches to sound installation. Students propose, plan and complete their own installations over the course of the semester.

hybrid studio/critique
departmental elective

MPSM4X8 Sound Installation 2

hybrid studio/critique

MPSM4XX Interactive Multimedia

This is an advanced computer art course in creating interactive software applications integrating text, sound, graphics, and animation. Students will explore how to bring all of these elements into a digital environment and how to organize and combine them into multimedia software that can be distributed as a CDROM.

hybrid studio/critique

STUDIO FOR INTERRELATED MEDIA FACULTY

ELAINE BUCKHOLTZ, ASSOCIATE PROFESSOR
BFA, OHIO STATE UNIVERSITY
MFA, STANFORD UNIVERSITY

DAWN KRAMER, PROFESSOR
BA, SARAH LAWRENCE COLLEGE

DENISE MARIKA, ASSOCIATE PROFESSOR
BA, POMONA COLLEGE
MFA, UNIVERSITY OF CALIFORNIA LOS ANGELES

DANA MOSER, PROFESSOR
BFA, CENTRAL STATE UNIVERSITY
MFA, MASSACHUSETTS COLLEGE OF ART AND DESIGN

NITA STURIALE, PROFESSOR
BFA, MASSACHUSETTS COLLEGE OF ART AND DESIGN
EDM, HARVARD GRADUATE SCHOOL OF EDUCATION
MFA, SCHOOL OF THE MUSEUM OF FINE ARTS

Studio Foundation

Exploration, idea generation, critical thinking, craftsmanship-this is where aspiring artists acquire the tool chest that will drive their artistic development. The Studio Foundation Department introduces students to a wide variety of studio techniques and media that cut across traditions and technologies. Its curriculum is required of all first-year students before they choose a major. Coursework helps students gain an understanding of the critique process on which much of the MassArt curriculum is based. They learn to take their projects through all stages of the creative process, from inception to design construction, presentation, and revision.

DRAWING courses introduce students to formal principles as well as the breadth of drawing practice.

VISUAL LANGUAGE courses explore two- and four-dimensional principles of visual organization, with a combination of tactile and digital media, photography, and video.

FORM STUDY introduces students to the formal and conceptual foundations of three-dimensional design.

The Studio Foundation Department has an active program of visiting artists and exhibitions that brings students into contact with local, national, and international artists and designers. Studio, gallery, and museum visits complement the curriculum.

STUDIO FOUNDATION PROGRAM REQUIREMENTS

FOUNDATION YEAR

COURSE NO.	COURSE NAME	SEM.	CR.
SFDN181	Drawing Studio I	F	3
SFDN182	Visual Language I	F	3
SFDN185	Drawing Studio II	S	3
SFDN191	Time	S	3
SFDN183	Form Study	F/S	3
	Studio Elective	F/S	3
	Total Credits		18

SUMMARY

Studio Foundation	18
Liberal Arts	3-6
History of Art	6-9
Total Credits	30

STUDIO FOUNDATION COURSE DESCRIPTIONS

SFDN181 Drawing Studio I
The drawing experience and its usefulness across disciplines. Drawing is seen as a vehicle for thinking, seeing, and communicating. Formal elements of line, value, shape, texture and space are worked individually and in common. Includes drawing from direct observation and invented images. Studies include illusions of space and shape via figure and form analysis. Through the use of thumbnail sketches, students analyze and improve composition techniques and methods. Constant reference to historical and contemporary drawing practice from many traditions.

hybrid studio/critique
departmental requirement

SFDN182 Visual Language I
From the complexities of art and design, Visual Language I will isolate a series of topics for examination, discussion and development. These topics are fundamental to all of the disciplines within the field of art and design. The topics in this course include: learning about terms and concepts common to all of the visual arts (for example, composition, space content, color); exploring material, media and presentation skills (traditional and digital technologies included); initiating an historical and contemporary context for art and culture (issues surrounding the history and the institutionalization of art, and issues in contemporary art making); and, furthering a student's own sense of direction in the arts. Through prescribed projects students will progressively define and articulate their subjective interests, expressive ideas, and visual affinities.

hybrid studio/critique
departmental requirement

SFDN183 Form Study
An Introduction to the central tenets of three-dimensional art and design. Understanding 3D form is essential for all majors including sculptors, architects, and industrial designers, and is necessary for successful 2D images. Through design and construction of assigned projects, students explore the conceptual and technical fundamentals of form study: scale, volume, mass, and space. Using a wide range of materials in conjunction with varied building techniques, students creatively investigate the 3D form and its position in space.

hybrid studio/critique
departmental requirement

SFDN184 Studio Foundation Electives
A wide variety of electives offered by assorted departments within the college.

hybrid studio/critique

SFDN185 Drawing Studio II
This is the second semester of the drawing experience and its usefulness across disciplines. Drawing is seen as a vehicle for thinking, seeing, and communicating. Formal elements of line, value, shape, texture and space are worked individually and in common. This course includes a number of options across the different disciplines of the college. See Drawing II Menu Options list for titles of the sections and check cross-listed course numbers for more specific descriptions.

Prerequisites: Drawing Studio I
hybrid studio/critique
departmental requirement

SFDN186 Visual Language II
In this second semester of Visual Language, students are progressing towards a more sustained and independent inquiry into a topic of personal interest. This course emphasizes development and acquisition of the conceptual and material processes necessary in the successful realization of a project in any discipline. In Visual language II students develop a major independent project. The objectives and outcomes of this project will be described through a learning contract to be developed in consultation with either instructor. Students will be expected to integrate and extend processes and media that were introduced in Visual Language I.

Prerequisites: Visual Language I
hybrid studio/critique
departmental requirement

SFDN187 Color Studio
Color, in its many nuances, is a constant learning process, a progression of exploration and critical observation for visual artists and designers. This class will focus on using color, its vocabulary, theories and on its formal, cultural, expressive, and pictorial qualities. The class will begin with a hands-on study of subtractive color and light as we mix paint and apply colors. Focus will be on the nature of color, its impact on composition, color relationships, and perception. Understanding hue, value, and saturation will assist students in learning how to mix, apply and use color effectively. In addition additive color will be introduced and we will study the integral nature of it as seen in the context of technology used in digital imaging.

hybrid studio/critique
all college elective

SFDN188 Pulp: Paper and Book
Pulp made into beautiful sheets of paper will be used for artists books and journals filled with imagery. Students will explore Western papermaking techniques with Thai Kozo and Abaca fibers. Japanese book binding, the accordion, simple side-bound books and journals for personal mark making will be emphasized. Students will be drawing and painting with water-based pigments, hand and machine sewing, graphite, inks etc. In this class drawing skills, perception, and expression will be motivated by the extraordinary qualities of paper and the book as art for visual narrative.

hybrid studio/critique
Culturally Diverse Content
all college elective

SFDN189 Marks On Paper
A mark as an expressive notation on paper forms the basis for this course of study. Students will work with fabric of paper and create ways of mark making on and with papers. Marks will be made with paintbrushes and pigments, sewn silk thread marks or walnut inks on paper, porous surface. Handmade paper will be introduced: paper and the imagery of marks will create a personal rapport with paper as art. The class emphasizes the process of drawing using subjective references such as marks, clarity, shape and form and

will also examine the use of sewing and other connective paper processes. Paper will be the essence, the structure for students to realize its extraordinary qualities of concept and content. This course is primarily concerned with the development of technical skills, materials, hands-on knowledge and conceptual growth. It introduces students to the tools, materials, vocabulary and practice of making one's ideas visible within the discipline of drawing, intuition and instinctual improvisation. This class is intended for students to pose aesthetic issues and advance their power of perception and expression.

hybrid studio/critique
departmental elective

SFDN191 Time
Time-based work is an important element of contemporary fine art and design and is fundamental to all art and design studio majors. Working in a wide range of media, students are introduced to basic concepts of art and design in time. Students develop an understanding of temporal concerns across a wide range of time-based work including narrative, performative, spatial, tactile, and digital approaches. Assignments direct students in creating works that utilize attributes of time and movement; elements of serial, sequential, and narrative ordering; still and moving image production and editing; sound and image relations; and narrative and non-narrative approaches. Students complete a final independent project in a time-based medium of their choice. They are introduced to the fundamental strategies used in art and design fields to conceptualize, produce, and present an independently conceived project.

SFDN201 Place: Site-Responsive Art
This course focuses on exploring and responding to the locational identity of a place and producing student-initiated projects in public space. As a point of departure, the class will investigate the cultural, political and socio-economic contexts as well as the geographical structure of a specific place. There will be an opportunity for an individual or a group to develop, propose and install a fully planned project. Learning methodologies will be centered on transdisciplinary research, mapping, community engagement, project-based and design process. A variety of contemporary art practices and ideas will be introduced, such as intervention, relational approaches, and public art. This course addresses the social role of art and design, explores inventive art strategies, and discovers the fabric of a location on multiple levels. Students are expected to participate in presentations, discussions, critiques and readings.

hybrid studio/critique
Culturally Diverse Content
all college elective

Prerequisites: Visual Language I
hybrid studio/critique
departmental requirement

SFDN200X A Studio in Mexico - Mexico City, Puebla and Cholula
Join us for a magical visit to Mexico City, Puebla and Cholula. From the Diego Rivera murals and Frida's home to the great pyramids at Teotihuacan and one of the most splendid anthropological museums in the world, Mexico City is unparalled as a magnet for artists across media. Puebla and Cholula have inspired artists from pre-Colonial times. We travel to south central Mexico and visit remarkable sites, including colonial palaces and homes, cathedrals and basilicas, museums and art galleries, local artists and ateliers and amazing markets. Talavera covered architecture native to Puebla and covered with polychrome patterns, introduces the second part of our journey. Puebla and the historic Hotel Colonial will be our hub after 4 days in Mexico City. Pre-Hispanic tombs and pyramids with intricate stone carved drawings, dozens of religious cathedrals and basilicas built by the Spaniards with unique paintings and patterned adornments, artisan markets with indigenous groups identified by traditionally patterned garments all provide a lush environment for art students and an opportunity for immersion in a culture very different from our own and our very close neighbor. Built as a drawing and mixed media course this program would have great appeal to students interested in design as well as fine arts and across discipliens in these areas. This would include at least students interested in photography, architecture, pattern, surface design, ceramics, drawing and illustration, painting, sketchbooks, art history, cultural studes. Course considers the breadth of drawing rather than a purely academic drawing focus. We will work with drawing as a thinking device, a means of observing and visual note-taking, of exploring multiple media.

STUDIO FOUNDATION FACULTY

NANCY ALEO, PROFESSOR
BFA, MASSACHUSETTS COLLEGE OF ART AND DESIGN
MFA, CRANBROOK ACADEMY OF ART

SARAH BAPST, PROFESSOR
BA, INDIANA UNIVERSITY
MFA, CRANBROOK ACADEMY OF ART

NANCY CUSACK, PROFESSOR
AB, BOSTON COLLEGE
M.ED, LESLEY UNIVERSITY

JARRETT MIN DAVIS, ASSISTANT PROFESSOR
BFA, UNIVERSITY OF DAYTON
MFA, MARYLAND INSTITUTE COLLEGE OF ART

TAYLOR DAVIS
BS, SCHOOL OF THE MUSEUM OF FINE ARTS
MFA, BARD COLLEGE

SHARON DUNN, PROFESSOR
BFA, BOSTON UNIVERSITY
MA, MS VISUAL STUDIES, MIT

MARC HOLLAND, ASSISTANT PROFESSOR
BFA, MASSACHUSETTS COLLEGE OF ART AND DESIGN
MFA, RUTGERS UNIVERSITY
MFA, BARD COLLEGE

JUDITH LEEMANN, ASSISTANT PROFESSOR
BA, UNIVERSITY OF VIRGINIA
MFA, SCHOOL OF THE ART INSTITUTE OF CHICAGO

JANE MARSCHING, ASSOCIATE PROFESSOR
BA, HAMPSHIRE COLLEGE
MFA, SCHOOL OF THE MUSEUM OF FINE ARTS

DYAN MCCLIMON-MILLER, PROFESSOR
BA, SAINT AMBROSE COLLEGE
MA, MFA, UNIVERSITY OF IOWA

JUAN ORMAZA, PROFESSOR
BFA, NATIONAL SCHOOL OF ART "LA ESHERALDA" MEXICO
MFA, ALFRED UNIVERSITY

LYSSA PALU-AY, ASSOCIATE PROFESSOR
BA, BOSTON COLLEGE
MFA, MASSACHUSETTS COLLEGE OF ART AND DESIGN

EVELYN RYDZ, ASSISTANT PROFESSOR
BFA, FLORIDA STATE UNIVERSITY
MFA, SCHOOL OF THE MUSEUM OF FINE ARTS

JONATHAN SANTOS, ASSISTANT PROFESSOR
BFA, ART INSTITUTE OF BOSTON
MFA, SCHOOL OF THE MUSEUM OF FINE ARTS

Consortia, Cross-Registration, and Exchange Programs

ASSOCIATION OF INDEPENDENT COLLEGES OF ART AND DESIGN (AICAD)

AICAD operates programs that inform the public about art and design colleges, and programs that improve the quality of the member colleges. AICAD's forty-one members are fully-accredited degree and diploma granting freestanding colleges of art and design. They enroll over 45,000 students each year from all fifty states and more than sixty foreign countries. Thirty-three member and affiliate AICAD colleges participate in the Mobility Program, allowing students in their junior year to study for a semester at another member college. Participating students pay tuition and fees to their home college. MassArt students who want to apply to the Mobility Program should meet with the Mobility Coordinator in the Academic Advising Office during their sophomore year, to begin the planning process. Application requirements include approval of both the student's faculty advisor and the department chair, a proposal defining reasons for requesting participation in mobility, and a portfolio.

COLLEGE ACADEMIC SHARING PROGRAM (CAPS)

Full-time degree seeking students at MassArt may take as many as 18 credits during their academic careers at CAPS colleges without a formal transfer of credit. Courses must not be available at MassArt. CAPS colleges include: Bridgewater State University; Fitchburg State University; Framingham State University; Massachusetts Maritime Academy; Massachusetts College of Liberal Arts; Salem State University; Westfield State University and Worcester State University.

COLLEGES OF THE FENWAY

The Colleges of the Fenway, established in 1996, consists of six neighboring colleges with diverse academic missions: MassArt; Emmanuel College, Massachusetts College of Pharmacy and Health Sciences; Simmons College; Wentworth Institute of Technology; and Wheelock College. Full-time degree seeking students enrolled at one of these institutions can cross register at any of the other five colleges at no additional charge, and they have access to the educational resources at all of the schools.

The collaboration's joint initiatives are aimed at improving the quality of education, enriching student experiences, and reducing costs while ensuring that each college keeps its individual identity. Located in the Longwood Medical and Academic Area of Boston, these colleges are adjacent to the Fenway Cultural District. Each has its own unique mission and offers a world of learning and experience on and off the campus. The Colleges of the Fenway represents over 10,000 full-time undergraduate students, 1,000 full-time faculty, and over 3,000 different course offerings.

MASSART INTERNATIONAL EXCHANGES

MassArt International Exchanges are full immersion programs, designed for the independent and self-motivated student. Due to the nature of an exchange, students are required to speak the language of the host country and are often the only student from MassArt at the partner school. Students pay MassArt for the regular full-time tuition and fees applicable to their state of residency during the semester they will travel. Most forms of financial aid apply, but it is important to check with the financial aid office for more information.

MassArt has reciprocal exchange partnerships with the following institutions:

Australia: Melbourne University/Victorian College of Art

Japan: Osaka Seikei University, Kyoto University of Art and Design

Netherlands: ArtEZ Institute of the Arts (AKI), Willem de Kooning Academie

South Korea: Korea National University of Arts

Spain: University of Barcelona

United Kingdom: Edinburgh College of Art, Glasgow School of Art, University College for the Creative Arts

MASSACHUSETTS INSTITUTE OF TECHNOLOGY

Specific departments at the Massachusetts Institute of Technology offer a limited course selection for cross registration for full-time degree seeking students. Eligibility guidelines and application are available in MassArt's Advising Office.

PROARTS CONSORTIUM

The ProArts Consortium includes Berklee College of Music; Boston Architectural College: Boston Conservatory; Emerson College; School of the Museum of Fine Arts, and MassArt. Potentially all courses at ProArts member colleges are available to full-time degree seeking students through cross-registration. Unless specified, the only restrictions are availability of class space and the fulfilling of prerequisites. To select a course, look through the member colleges' course catalogs and class schedules and the ProArts combined course listing, available on each campus in the office of the registrar and advising. There is no extra tuition charge for cross-registration. Students pay normal tuition to their home colleges. Additional laboratory or materials fees, if any, are paid to the host college. Students should check with Advising to determine if a specific ProArts course may be applied to fulfillment of degree requirements.

In addition to cross-registration opportunities, ProArts students can participate in events, lectures, performances, and exhibit openings at the other colleges. Initiatives of the ProArts colleges helped found the Boston Arts Academy, the city's first arts high school.

PUBLIC COLLEGES EXCHANGE PROGRAM

The four public colleges in Boston (Bunker Hill Community College; Roxbury Community College; University of Massachusetts/Boston; and MassArt) permit full-time degree seeking students to take up to two courses in any semester at another of the colleges as long as the courses are not offered at the student's home institu-

Academic Policies

REGULATIONS

Each student enrolled at Massachusetts College of Art and Design is subject to the rules and regulations published on the MassArt web site. These rules and regulations are updated as necessary.

COURSE LOAD/CREDITS

Most students complete a program of 120 credits to earn the BFA degree. With some variation for each area of concentration, these credits are distributed among first-year Studio Foundation courses, major concentrations, liberal arts, history of art, and studio electives. All concentrations except Art Education and Art History include the following distribution of courses: 18 credits in Studio Foundation, 42 credits in liberal arts/history of art, 36 credits in the concentration, and 24 credits in studio electives. Electives for Design, Art History, and Art Education programs must be studio courses; electives for Fine Arts and Media and Performing Arts programs can be studio electives and up to 9 credits of liberal arts/history of art. To graduate in 8 semesters (4 years), undergraduate students must pass a normal full-time load of 30 credits per academic year. Full-time students take at least 12 credits per semester; part-time students take fewer than 12 credits per semester. Students who want to take more than 18 credits in one semester must obtain permission from the director of advising.

CONTINUOUS REGISTRATION

Students are required to register each semester until all degree requirements are fulfilled. Unless granted an official leave of absence, a student who does not officially register for a semester is considered to have withdrawn from the college.

CREDIT/HOUR RATIO

MassArt expects all 3-credit classes to carry a workload of 9 hours per week, on average, divided between in-class and out-of-class work. Courses have class meeting times of varying lengths, depending on the designation of the class: lectures and seminars meet for 3 hours per week; critiques meet for 4 hours per week; and, studio/critiques meet for 5-6 hours.

GRADING SYSTEM

Two grading systems are used at the college:

1. Letter grades (A, A-, B+, B, B-, C+, C, C-, D, F, Incomplete, W) are given in the following courses:

Liberal Arts
Art Education
Fashion Design, Graphic Design, Industrial Design,
Animation, Illustration, and Architectural Design
History of Art

2. Pass/ No Credit / Incomplete/ W grades are given in the following courses:

First year studio courses (Studio Foundation - SFDN)
Film/Video, Photography, Studio for Interrelated Media
Fine Arts 2D - Painting, Printmaking
Fine Arts 3D - Ceramics, Fibers, Glass, Jewelry/Metalsmithing, Sculpture

GRADE DEFINITIONS

A	Exceptional work in all respects.
B	Above average work, distinguished in certain but not all respects.
C	Average.
C-	Below average
D	Lowest passing grade; individual departments may set standards for the application of "D" grades toward progress in the major.
F	Failing work. No credit is given.
Pass	Work meeting all expectations for successful completion of the course.
NC	No Credit. Work that does not meet the expectations of the course.
Inc	Incomplete. A temporary designation indicating that at least 80% of the course requirements have been met and that the remaining course requirements are expected to be completed, and a permanent designation issued by the subsequent mid-semester. The student is responsible for having an Individual Grade Sheet completed by the appropriate faculty member and filed with the registrar. If the student does not complete the course work, a non-passing grade will be issued after the midpoint of the following semester.
W	Withdrawn from the course. No credit earned. W grades do not appear on the student's transcript.

If a failing grade is received in a required course, students must take the course again and pass it. This rule does not apply to a student who changed majors and who did not pass requirements for a previous concentration.

MID-SEMESTER WARNINGS

Students in danger of not passing a course at mid-semester may receive a warning from the appropriate faculty member. Students are advised to seek assistance from their faculty advisor and/or the director of advising.

CHANGE OF GRADE

A faculty member may change any grade until the mid-semester following the course. In exceptional situations, faculty (or the department chair in the absence of the faculty) may extend the period for completing requirements for an incomplete grade beyond the deadline.

Changes of grades, other than INC, are permitted after mid-semester end only with the signatures of the faculty, the department chair, and the director of advising. In the absence of the faculty, the chair and the vice president for academic affairs may sign the form.

Faculty must use an Individual Grade Sheet to change an incomplete grade to a final grade. For all other grade changes, a Change of Grade form is required.

STUDENT EVALUATION

Students may request course evaluations for any course taken at Massachusetts College of Art and Design. The student must provide the faculty member with the evaluation form before the end of the Add/Drop period of the semester in which the class is taken. The faculty member submits Student Evaluation forms to the Registrar's Office with the grade sheets for the semester. Information the student provides on the Student Evaluation form is not added to his or her transcript; however, the evaluation form is kept in the student's permanent file and copies of all Student Evaluations are sent with all official transcript requests. The Student Evaluation is intended to provide a description of the student's achievement in the course. It addresses the student's attendance, class participation, motivation, the work produced, and the student's progress and technical expertise in the subject area. Letter grade equivalents are not given for pass/no credit courses.

REVIEW BOARD EVALUATION

Beginning in the sophomore year in some departments and the junior year in others, a student's work is reviewed each semester by a board of faculty and visiting critics. For the faculty, review boards provide objective professional analysis of a student's evolving body of work and bring a fresh point of view to the continuing evaluation of students. For the students, review boards are one of the key elements of education at the college because they enhance the student's understanding of what he or she is creating. Perhaps more importantly, review boards at MassArt are intended to provide portfolio review and constructive criticism to the student. In courses that require them the review board may be one component of the grade for that class and must be clearly stated as such in the class's syllabus.

ADVANCEMENT

STUDIO FOUNDATION TO SOPHOMORE YEAR (MAJOR):

- students missing/failing one or two required courses must complete one course prior to second semester sophomore year and the second by the end of the summer following sophomore year

- students missing/failing three or more courses may not enter their sophomore major

JUNIOR TO SENIOR YEAR

- students may not register for senior-level studio courses until they have completed all first and second year required courses

DEPARTMENTAL STANDING

DETAILED DEPARTMENT STANDING POLICIES

All departments have standards of performance within their majors. Each department provides a probationary period of at least one semester for students whose work does not meet departmental standards.

ANIMATION

Students must earn a C+ in all required animation courses. Students earning lower than a C+ in a required course are placed on probation. Students on probation who earn lower than a C+ in a required course are subject to dismissal from the department.

ARCHITECTURE

Students who do not maintain a minimum B- average in the major architectural requirements are placed on probation. This average is calculated by allocating a numeric value to each letter grade (see below). Any student whose average falls below the minimum may be advised to repeat a semester, repeat a year, take supporting courses, or change concentrations. A student who falls below this average a second semester is subject to dismissal from the department.

The following table of numerical equivalents is used to calculate the student's major average:

A	93-100	4.0
A-	90-92	3.7
B+	87-89	3.3
B	83-86	3.0
B-	80-82	2.7
C+	77-79	2.3
C	73-76	2.0
C	70-72	1.7
D	63-66	1.0

ART EDUCATION

Art Education students must earn a B- or better in each art education course. Students who fail to earn a B- in a course may repeat it once. Students who fail to

earn a B- or higher in the course a second time are subject to dismissal from the department.

HISTORY OF ART

History of Art students must maintain a minimum B- average in History of Art courses. A student whose average in the major falls below B- is placed on probation. A student whose average continues to fall below B- for a second semester is subject to dismissal from the department.

FASHION DESIGN

Students must maintain a minimum C+ average in all major requirements. Any student whose major average falls below C+ is placed on probation. Within the Fashion Design Department, end-of-semester reviews are treated as final exams whose results are factored into course grades within identified courses. A student whose work remains poor after two end-of-semester reviews and whose average is below C+ in the major is subject to dismissal from the department.

GRAPHIC DESIGN

Students in the Graphic Design Department must maintain a minimum C+ average in their required major courses each semester to proceed in the major. Students whom the faculty feel would benefit from a check-in of their progress may receive written notice of a mid-semester review for the following semester. This is not a formal review, and no special action is required of students - faculty will write up an evaluation based on the current coursework and performance of the students being reviewed.

Students who do not achieve a minimum C+ average in their major courses are considered to be on departmental probation. Any course in which a student on departmental probation receives a C or below must be retaken. Due to the sequential nature of the Graphic Design program's courses, this may entail taking a "special program" until the required course in question is offered again the following year. Such a special program will be designed by the chair on a case-by-case basis. If the grades of a student on probation fall below a C+ average a second time, the student is subject to dismissal from the program.
Students at all levels are allowed to repeat a semester or year only once in the program, after which they will be dismissed from the major.

Reviews in Graphic Design occur twice a year - in December and in May. Review times are posted in the Design Office the week before reviews. Review performance is factored into students' final course grades by their instructors. Students are required to attend their reviews. Lateness of more than 5 minutes beyond the posted review time is considered missing the review. Missing a review without written proof of a medical or family emergency is grounds for failing all required courses.

ILLUSTRATION

A student whose average is below C+ in a semester's required and elective Illustration courses is placed on departmental probation and subject to remediation.

Such remedial work may include any or all of the following: a mid-semester review; repeating one or more classes; repeating a semester or an entire year's requirements. A student whose average is below C+ in Illustration courses for a second semester is subject to dismissal from the department. A student who has repeated a year and whose semester average falls below C+ in Illustration courses will be dismissed from the department.

INDUSTRIAL DESIGN

Students must earn a minimum of C+ in each required major course. Any student earning a grade below C+ in the major is placed on probation. A student on probation who earns below a C+ in a required course is subject to dismissal from the department.

FILM/VIDEO

A student who is judged by faculty to be continually working below the expected level over the course of a semester is placed on probation. A student on probation who continues to work below the expected level for a second semester is subject to dismissal.

FINE ARTS 2D

Any student who receives more than one no credit in FA2D courses in any semester or two no-credits for the same course (fine arts requirement or elective that is repeated) is placed on probation. A student on probation who receives a no credit grade in a fine arts requirement or elective is subject to dismissal from the department.

FINE ARTS 3D

Any Fine Arts 3D student who receives one no credit in a FA3D department required course in any semester, or two no-credit grades for the same FA3D department required course (repeated) is placed on probation in the department. A student who fails another required FA3D course while on probation is subject to dismissal from the department.

PHOTOGRAPHY

A student who receives a no credit grade in any major requirement is placed on probation. A student on probation who receives a no credit or incomplete grade is subject to dismissal from the department.

STUDIO FOR INTERRELATED MEDIA

A student who earns a no credit in a major requirement or two no credits in major electives over two semesters is placed on probation. A student on probation who earns a no credit in a major requirement is subject to dismissal from the department.

ART AND DESIGN OPTION

Students who have completed all their major requirements at least through the end of the junior year are eligible to complete their degree as an Art and Design major. The purpose of this option is to allow students who are unable to progress in their major the chance to complete their degree. Such students must be recommended for Art and Design by the chair of their major department.

Art and Design students complete the same Liberal Arts and History of Art requirements as other pure studio majors (i.e. all programs except Art Education and History of Art). They must also complete the same number of studio credits as other pure studio majors, which is 78 credits. Studio courses for Art and Design students must be approved by the director of advising.

Students who are double majors are ineligible for this option if they are in good standing in either of their two majors. Such students will graduate with a single major.

SUMMARY OF DEPARTMENT STANDING AND NOTIFICATION POLICIES

If a student's performance within their department fits the criteria (see below) she or he is placed on departmental probation.

Students are informed of departmental probation in a letter from the department chair, a copy of which also goes to the director of advising.

Students who do not improve their work and/or grades while on probation may be dismissed from their department (see dismissal criteria below). Students who are dismissed from a department have one full semester following the dismissal to choose a new major. A student who does not choose a major after this interim semester will be dismissed from the college. Students who have been dismissed from two departments are subject to dismissal from the college.

Students who are dismissed from the department are notified of the action in a letter from the chair. Students dismissed from a department have the right to appeal through the office of the Senior Vice President for Academic Affairs.

PROBATION CRITERIA

Animation: a grade lower than a C+ in any major requirement
Architectural Design: an average lower than B- for all major requirements
Art Education: a grade lower than B- in any Art Education course
Fashion Design: an average lower than C+ for all major requirements
Fine Arts 2D: two or more No Credit grades in FA2D courses in one semester;
alternatively, receiving a second No Credit grade for a repeated course in FA2D.
Fine Arts 3D: No Credit grade in one major requirement or two No Credit grades in either major requirements or major electives in two consecutive semesters
Film/Video: working below the expected level in one semester
Graphic Design: an average lower than C+ for all major requirements
History of Art: an average lower than B- for all major requirements
Illustration: an average lower than C+ for all major requirements and major electives

Industrial Design: a grade lower than a C+ in any major requirement
Photo: No Credit grade in any major requirement
SIM: No credit in a major requirement or two No Credits in major electives over two consecutive semesters

DISMISSAL CRITERIA

Animation: a grade lower than a C+ in any major requirement while on probation
Architectural Design: an average lower than B- for all major requirements while on probation
Art Education: a grade lower than B- in a repeated attempt of any Art Ed course
Fashion Design: an average lower than C+ for all major requirements while on probation
Fine Arts 2D: No Credit grade for a major requirement while on probation
Fine Arts 3D: No Credit or Incomplete grade for a major requirement while on probation
Film/Video: working below the expected level while on probation
Graphic Design: an average lower than C+ for all major requirements during a repeated semester
History of Art: an average lower than B- for all major requirements while on probation
Illustration: an average lower than C+ for all major requirements and major electives while on probation
Industrial Design: a grade lower than a C+ in any major requirement while on probation
Photo: No Credit or Incomplete grade for a major requirement while on probation
SIM: No Credit in a major requirement while on probation.

COLLEGE-WIDE ACADEMIC STANDING

College-wide academic standing is based on overall academic performance each semester and in consecutive semesters. Each semester an undergraduate is enrolled in the BFA program he/she must complete and pass two-thirds of attempted credits. Attempted credits are those credits for which a student is registered at the close of add/drop. The criteria for college-wide standing are listed below.

GOOD ACADEMIC STANDING

Students who have completed and passed two-thirds of attempted credits in the previous semester are considered to be in good academic standing.

ACADEMIC NOTICE

Students who complete less than two-thirds of credits attempted in a semester are placed on academic notice and are advised of this status in a letter from the director of advising. Only courses in which the student receives a passing grade are considered completed. Courses with grades of Withdrawn, Incomplete, No Credit, and F are all considered not completed/passed. Students on academic notice can return to good standing if they successfully complete and pass two-thirds of the credits they attempt the following semester.

ACADEMIC PROBATION

If students on academic notice fail to successfully complete two-thirds of the credits attempted in the next semester, they are placed on academic probation and advised of this status in a letter from the director of advising. Students should make an appointment with the Advising Office before registration to discuss the process for recovery from probationary status. Students on academic probation can return to good academic standing if they successfully complete and pass two-thirds of the credits they attempt in the following semester.

ACADEMIC DISMISSAL

If students on probation fail to successfully complete two-thirds of the credits attempted in the next semester, they are subject to academic dismissal.

The academic records of students subject to dismissal will be reviewed by a panel comprised of the senior vice president for academic affairs, the vice president for student development, the director of advising, and the dean of students. They may decide to dismiss the student from the college. Alternatively, they may create a plan designed to give the student another chance at succeeding at the college. The plan may include changes in the student's choice of major, the number of credits the student may attempt, and the courses the student may take. It may also include a required leave of absence from the college before studies resume. Any decision the panel makes prevails over any other published academic progress policy.

Students who have been dismissed may choose to meet with the director of advising to discuss their academic options. A student who has been dismissed from the college for academic reasons may appeal the decision by presenting a well-reasoned letter to the senior vice president for academic affairs within 30 days of receiving the dismissal letter.

RELATIONSHIP OF DEPARTMENTAL STANDING TO COLLEGE-WIDE STANDING

Students who are dismissed from a department may have up to one semester following the department dismissal to choose a new major. A student who does not choose a major after this interim semester will be dismissed from the college. Students who have been dismissed from two departments are subject to dismissal from the college.

When students are subject to academic dismissal due to overall (college-wide) academic performance but are not dismissed, any remedial action by the college holds sway over all department policies. This is detailed above under "Academic Dismissal".

ATTENDANCE

During the first week of classes, faculty state clearly their expectations for performance and attendance, their method of recording attendance, and their expectations for makeup work and examinations.

All students must attend the first day of classes for which they are registered to reserve a place in the course. If a student cannot attend because of illness or other emergency, he or she must email the faculty before the first class meeting to in-

form the faculty member of their absence. A student who misses the first meeting of a class without notice **may** be dropped from the roster by the instructor.

Students are expected to attend all classes. Faculty have the right to assign an "F" or "NC" grade to a student who attends less than 80 percent of the meetings of any course.

There are no formally excused absences for any reason, including illness. However, a student who will miss one or two classes may be able to make up missed work, at the discretion of each instructor. If a student will miss one or two classes due to illness, he or she should notify all current faculty members by e-mail. For absences of two or more class meetings due to illness, the student may contact the director of counseling or director of advising to request a leave of absence.

CONCENTRATIONS AND MAJORS

Massachusetts College of Art and Design offers Bachelor of Fine Arts (BFA) degrees in 22 majors: Animation, Architectural Design, Art Teacher Education, Ceramics, Community Education, Community-Studio Education, Fashion Design, Fibers, Film/Video, Glass, Graphic Design, History of Art, Illustration, Industrial Design, Jewelry and Metalsmithing, Museum Education, Painting, Photography, Printmaking, Sculpture, Studio Education, Studio for Interrelated Media (SIM).

DUAL MAJOR

Students who choose a dual major complete the requirements of both majors. Typically, this requires an extra year of study.

Whether it is feasible to combine majors depends on the particular majors chosen. Students may need to speak with the chairs of both departments to understand if and how the requirements of both majors will fit together.

OPEN MAJORS

An open major is available to the exceptional student with a clear sense of direction. The student must complete three semesters of an existing major and then write a detailed proposal, including a curriculum outline. The advisor, the chair of the student's current major, and the Director of Advising must approve the proposal.

CHANGE OF MAJOR

The college permits one change of major during a student's academic career. Students accepted as advanced transfers (sophomore or junior) must complete one semester in the major to which they were accepted before they can change majors. Students who want to change majors must complete a change of major form (available in the Registrar's Office) and obtain the signature of their current faculty advisor, the department chair of the new major, and the director of advising. The student must file the form before pre-registration for the semester in which the change will take effect. A change of major may require additional semesters of work to complete; students are encouraged to visit the Advising Office to discuss how a change of major affects progress toward their degree.

DIRECTED STUDY

Directed Study offers seniors the opportunity to pursue a clear, specific project in a Liberal Arts or History of Art areas. In addition to the Directed Study form (available in the Registrar's Office), students must provide a description of the project, a bibliography, and schedule six meetings with the faculty member supervising the project. Students may take only one directed study per semester, and not more than two directed studies will count toward the degree. In exceptional circumstances, the director of advising may approve junior or sophomore students to undertake directed studies.

Directed Study forms, with faculty and the chair's signatures, should be submitted to the Registrar during registration and not later than the Add/Drop deadline.

INDEPENDENT STUDY

Juniors and seniors who have a specific studio project which cannot be accomplished within the structure of a course may arrange to work with a faculty member on an independent basis. The Independent Study form (available in the Registrar's Office) includes a description of the project. Students may take only one 3-credit independent study each semester, and no more than four independent studies will count toward the degree.

Independent Study forms, with faculty and the chair's signatures, should be submitted to the Registrar during registration and not later than the Add/Drop deadline.

COURSE ASSISTANTSHIP

A course assistantship allows qualified sophomores, juniors, and seniors to assist a faculty member with whom they have studied previously. Duties may include set up, assisting with demonstrations and critiques during class meetings. Course assistants may not grade students. Students may register for only one 3-credit course assistantship each semester, and no more than two such assistantships may count toward degree requirements.

Students selected by faculty to be course assistants submit a Course Assistantship form with the faculty and chair's signatures to the registrar during registration and no later than the end of the Add/Drop period. Students who are performing a Teaching Assistantship should follow Independent Study procedures.

INTERNSHIPS THROUGH CAREER SERVICES

Internships give students the opportunity to exercise their talents, learn how their skills will connect with the current realities of the job market, and develop their portfolios. Internships are available, subject to departmental approval, to matriculated undergraduate and certificate students. To earn credit, students must register for 3 studio elective credits using their Career Services account via MassArt.edu/careerservices and clicking "Report an Intern Hire" located on their home page.

A credit-bearing internship requires an exchange of ten to twenty hours of relevant work per week, for a semester for 3 studio elective credits. Internships can be com-

pleted during the fall or spring semesters or during the summer. Internships are supervised by on-site employers but credit worthiness is determined by the chair of the department in which the student is a major.

GRADUATION POLICIES

Students need to complete 120 credits (except for certain Art Education tracks) and to meet departmental/concentration requirements for the BFA degree. At least 60 credits must be earned at the college or its exchange and cross-registration partners.

Students may not register for senior-level studio courses until they have completed all freshman and sophomore requirements.

Only students who have met all requirements for graduation may participate in the commencement ceremonies. The college assumes that students will pass the final semester's courses. Therefore, particpation in commencement does not guarantee graduation. Students must pass courses in their last semester that are needed for graduation.

Diplomas are typically mailed from the Registrar's Office by the end of the summer.

DEPARTMENTAL HONORS

Students whose work is judged exceptional in their departments are awarded Departmental Honors upon graduation.

GRADUATION WITH DISTINCTION

Graduation with Distinction is conferred upon graduates with outstanding achievement in course work across all departments. Students nominated must have received at least six honors grades, one of which must be in a Liberal Arts or History of Art course and one of which must be in the student's concentration.

Note: the college has voted to abolish Graduation with Distinction starting with the class graduating in 2012. A new honor will be conferred: Academic Honors. This honor is based solely on the grades a student received in Liberal Arts and History of Art courses at the college. Students in a graduating class will be ranked by the number of As (not A-s) they have received in these courses by the start of the spring semester of their senior year; the top 15% of students (including ties) will receive Academic Honors.

Although the calculations are not done in time for participation in Honors Convocation, students who receive the same number of As by the end of their spring semester senior year will be awarded Academic Honors on their transcripts.

At least seven Liberal Arts and/or History of Art courses must have been taken at MassArt for the student to be eligible for this honor.

This award will be conferred starting with the class graduating in 2012. To phase in the new honor in a manner that does not penalize current rising juniors and

seniors, Honors will continue to be given and recorded on transcripts for two academic years, and students graduating in 2010 and 2011 will still be eligible to receive Graduation with Distinction. Commencing with fall 2011 courses, Honors will no longer given as grades. For students graduating after 2011, Hs and As will both be counted as As.

LEAVE OF ABSENCE

A student who is not on academic or disciplinary probation and wants to be away from the college may take a leave of absence for one semester or one academic year. The student must file a completed Leave of Absence form, including the signature of the director of advising, with the Registrar's Office. Students may not apply for a leave of absence for the current semester after the withdrawal deadline, except for medical leaves approved by the director of counseling.

A student who has a medical, psychological, or emotional condition that renders him or her unable to continue course work may be placed on medical leave by the director of counseling. The college reserves the right to approve a return from medical leave of absence. For return, the director may request additional information such as evidence of satisfactory health or a personal interview to determine the student's ability to meet academic standards. Students returning from a medical leave of absence must meet with the dean of students, whose signature is required on their Return from Leave of Absence form.

Pursuant with federal guidelines, students taking a leave of absence of one or more semesters will be considered withdrawn for the purpose of student loan repayment.

Students who want to return to the college from a leave must fill out a Return from Leave of Absence form no later than 30 days before the first day of classes for the semester they want to return. Exceptions are made in cases of hardship as determined by the director of advising. Returning students are expected to attend registration. Return forms and registration instructions are mailed to the address indicated one month before registration for the semester the student is expected to return.

Any student holding an F1 student visa who is considering a leave should meet with the director of the International Education Center prior to applying for the leave.

Students who want to extend a one semester leave of absence to one year must request the extension in writing. Students who do not return to the college at the end of an approved leave of absence are considered to have withdrawn from the college and must reapply for admission.

Students attending another institution through the Mobility, International Exchange, or CAPS programs do not need to file a Leave of Absence form. However, these students must follow the appropriate procedures as laid out by the Exchange Programs Advisor in the Advising Office.

LIMITED ENROLLMENT STATUS

Matriculated undergraduates who, for hardship reasons, would like to take a single course through Continuing Education may apply for Limited Enrollment Status (LES).

Students on Limited Enrollment Status are still considered matriculated BFA students, but may register only for classes offered through Continuing Education, and are charged for those courses on a per-credit basis.

Students on Limited Enrollment Status are subject to the following restrictions:

LES registration is for 5 or fewer credits of enrollment through Continuing Education
LES students have no eligibility for financial aid.
LES students may not cross-register to other institutions.

Students must petition (the Advising Office) to switch to LES on a per semester basis and can only do so for up to two consecutive semesters. From a degree enrollment point of view, LES is considered a semester of leave. Thus, a student can be on LES at most for one semester which precedes or follows a one semester leave of absence.

WITHDRAWAL

Students who want to permanently withdraw from MassArt should notify the college in writing or on a Withdrawal form. This assures that the student's financial and academic status is properly treated upon exit.

Students who do not return to the college at the end of an approved leave of absence will be considered withdrawn from the college.

Once withdrawn, students must apply for readmission in order to re-enroll in the degree program.

READMISSION

Students who withdrew from the college and want to be considered for readmission must meet the same application requirements and deadlines as new transfer applicants and are reviewed in the same schedule.

Students who are readmitted return with the same credit accumulated as when they withdrew; however, they must meet current requirements for graduation. Students may transfer additional credits only with the approval of the director of advising and the chair of the department in which the student is concentrating. Under no circumstances is the final year of residency waived.

Students dismissed for academic reasons may, after a period of one year, apply for readmission through normal readmission procedures.

Students dismissed for disciplinary reasons may, after a period of one year, petition the dean of students for readmission.

STUDENT WORK

Faculty hold all papers, texts, models, art work, and other materials submitted in fulfillment of class requirements for one full semester following completion of the course. Faculty are responsible for preserving course materials for this period and for making them available to students. Students are responsible for retrieving their materials. Faculty have the right to discard any course materials not collected after one semester. If course materials are preserved past the one semester period, students retain ownership of such work. The college is not responsible for the damage or loss of property and art work left in studio spaces.

STUDIO SPACES

Department chairs may assign a selected number of studio spaces to sophomore, junior, and/or senior students majoring in Art Education, Fine Arts 2D, Fine Arts 3D, and Design. Students assigned studio space must sign contracts with the chair at the beginning of the fall semester. All studio spaces must be vacated at the end of the academic year. Any student found in violation of this provision may be subject to both academic and disciplinary action.

TRANSFER CREDIT

The college accepts a maximum of 69 transfer credits toward the BFA degree: 39 maximum in the studio areas and 30 maximum in Liberal Arts/History of Art. Regardless of the number of credits transferred students must earn a minimum of 60 credits once matriculated in the BFA program.

Students must have received a grade of C or better in courses acceptable for transfer. Courses taken through the college's Professional and Continuing Education program before admission are subject to transfer credit review and restrictions.

Enrolled students who wish to take courses at other institutions or through Professional and Continuing Education as part of their degree program must gain prior approval from the appropriate department chair or the director of advising.

STUDIO TRANSFER CREDITS

Students accepted to Massachusetts College of Art and Design are placed in studio courses based on the strength of their application portfolios. The number of possible transfer credits does not necessarily determine a student's class level. All studio transfer credit is based both on portfolio review and transcript review.

Studio courses not used to fulfill specific Studio Foundation or departmental requirements are evaluated for elective credits based on the level of acceptance and faculty recommendations.

PORTFOLIO CREDITS

A maximum of 15 portfolio credits may be granted for exceptional experience outside the classroom as evidenced by portfolio or resume. Credits granted for portfolio are applied to the 39-credit maximum allotment for studio courses.

TRANSFER CREDITS IN LIBERAL ARTS AND HISTORY OF ART

The Advising Office determines which credits students can transfer, commensurate with the level the student reached at the previous college:

Completion of freshman year: 15 credits; completion of 3 semesters: 18 credits; completion of 4 semesters: 24 credits; completion of 5 semesters: 27 credits; completion of 3 or more years: 30 credits.

LIFE EXPERIENCE CREDIT FOR LIBERAL ARTS AND HISTORY OF ART

Students with exceptional life or work experience, documented by sample writings, published or unpublished texts, or resume, may apply for a maximum of nine credits to be transferred toward Liberal Arts and History of Art requirements. Credits granted are included in the 30 Liberal Arts/History of Art maximum transfer credits.

ADVANCED PLACEMENT PROGRAM

A student who has received a score of 4 or 5 in the Advanced Placement examinations in academic subjects may receive transfer credit for an appropriate course. Elective studio credit is granted for scores of 4 or 5 in the Advanced Placement exams for General Studio or Drawing.

ARTICULATION AGREEMENTS

Massachusetts College of Art and Design has developed articulated transfer paths for students from three of the Commonwealth's community colleges: Greenfield, Holyoke, and Massasoit. Students in specific programs at these community colleges who earn associate degrees with grade-point averages better than 3.0 have simplified transfer procedures. Because space is limited, only a very few transfer spaces are guaranteed each year. For specific information on the Articulation Agreements, see the transfer coordinator or department faculty in the community college or contact the MassArt Admissions Office.

PLAGIARISM

In creative work, plagiarism is the inappropriate and unethical representation of another's work as one's own. In those instances where a significant portion of a creative work is intentionally "appropriated," plagiarism is the failure to note, orally or in writing, the source of the appropriation. In expository or academic writing, whenever your work incorporates someone else's research, images, words, or ideas, you must properly identify the source unless you can reasonably expect knowledgeable people to recognize it. Proper citation gives credit where it is due and enables your readers to locate sources and pursue lines of inquiry raised by your paper. Students who do not comply may be penalized.

ACADEMIC MISCONDUCT PROCEDURES

A faculty member who suspects cheating or plagiarism in work submitted in fulfillment of a class requirement should confer with the student submitting the work

in an attempt to determine whether a violation has occurred. The faculty member has the discretion to accept the work as academically and/or artistically honest, or to resolve the issue as a classroom issue, or to refer the matter to the department chair.

In the event the student does not concur with the disposition proposed by the faculty member, the student may refer the matter to the Department Chair.

If the matter is referred to the Department Chair, the Chair and faculty member will meet with the student to pursue information that may be pertinent.

In the event that the Chair and faculty member determine that a violation has occurred, they will review the student's educational record to determine if a prior sanction for academic misconduct has been imposed and may impose one or more of the following sanctions:

-The student does the assignment over or retakes the test.
-The student receives no credit for the plagiarized assignment.
-The student fails (or receives no credit) for the class.
-The student is referred to the senior vice president for academic affairs for further academic sanction.
The chair will inform the student, in writing, of the finding and the sanction imposed. If the sanction imposed is failure (or no credit) for the class, the chair's letter to the student constitutes a letter of reprimand. A copy of any letter of reprimand is retained by the college as a component of the accused student's educational record.

An academic sanction imposed or approved by the senior vice president for academic affairs is not subject to further review or appeal.

If just cause is determined by the senior vice president for academic affairs, in consultation with the department chair and the faculty member, the matter may also be referred by the senior vice president to the chief student affairs officer, to be dealt with as a disciplinary matter under the general provisions of these Community Standards.

Professional and Continuing Education Courses

Professional and Continuing Education (PCE) at MassArt offers courses and workshops primarily during evenings and on weekends during the fall, spring, and summer semesters and during the winter intersession. Located on the second floor of the Tower Building, PCE offers an array of undergraduate and graduate level courses that can be considered for transfer to other colleges, including MassArt's day college programs.

Matriculated students may register for PCE classes during the Add/Drop period at no additional charge for tuition. Matriculated day students who register for courses during both day and evening are responsible for the fees associated with each. They must obtain approval from their advisor for their PCE course selection before registering for classes if they wish to transfer the credits to their degree program. Add and drop policies, as well as class schedules are different from day college policies and calendars. Matriculating day students with outstanding tuition and other charges are not eligible to register for PCE classes or workshops. Matriculated day students who wish to register for 9 or more credits through PCE must obtain the registrar's signature on their PCE registration form.

COURSE CANCELLATION/MEETINGS

Continuing Education classes may be canceled if under-enrolled. PCE classes have independent schedules and meet on faculty/staff days, registration days, and during day school vacations, review boards, or examination periods. They do not meet on state holidays or when the college is closed.

ADDING OR DROPPING PCE CLASSES

To drop a PCE class, BFA students must complete an Add/Drop Form and obtain the signature of their faculty advisor. Students are encouraged to inform the instructor of the course. Failure to drop a course officially results in a NC (No Credit) grade. Consult the Continuing Education catalogue regarding Add/Drop dates and refund policies.

Registrar

The Registrar's Office, located on the 8th floor of the Tower Building, maintains timely and accurate academic records for the college.

Hours: Monday through Friday, 9 am to 5 pm

REGISTRATION POLICIES

One-week prior to registration, the Business Office notifies students of any outstanding balances; charges must be cleared before the student can register.

Student bills, based on registration, are sent to the student's billing address approximately one month prior to payment deadline. All bills for registered students are due on the stated date. With the exception of students who are admitted late in the cycle, no registrations are entered or changed after the bills are generated. Written notice of any exceptions, including late admitted students, is sent by the Registrar's Office to the Business Office. Bills for approved exceptions are due no later than the first day of classes.

The Business Office provides lists of registered students whose bills have not been paid to the Registrar's Office no later than three working days prior to the start of classes. The registration of students whose bill is not paid is deleted, and such students are required to register through Late Registration. The status of all billing and payments is finalized after the Add/Drop deadline.

ADD/DROP

The first two weeks of the semester are the Add/Drop period when students can change their registered schedule. All changes to a schedule should be listed on one Add/Drop form (available in the Registrar's Office). To add a class, students should go to the first class meeting and ask the faculty if they can be added to the course; not all courses have space for additional students. Instructor's signatures are required for any added course. The student's faculty advisor (or department chair) must approve the students program and sign the Add/Drop form.

LATE REGISTRATION

Late registration is allowed during the Add/Drop period only. The fee for late registration is $200.00. Students who are late registering use the Late Registration Form (available in the Registrar's Office). All classes to be added should be on one form. Late registering students must obtain the signature of the instructor of each course for which they are registering. Late registering students should go to the first class meeting and ask the faculty if they can be added to the course; not all courses have space for additional students. The student's faculty advisor (or department chair) must approve the student's program and sign the Late Registration form.

After all appropriate faculty signatures have been obtained, late registering students should pay their tuition bill in the Business Office. After the bill is paid in full, the Business Office signs late registration forms authorizing the Registrar to register the student. The student then takes the completed form to the Registrar's office. Late registrations must be submitted to the Registrar by 4:30 pm on the last day of the Add/Drop period.

ENROLLMENT VERIFICATION

The Registrar's Office can verify enrollment for any student enrolled in the undergraduate programs of the college. Graduate and Continuing Education students can obtain enrollment verification from the Division of Graduate and Continuing Education. All enrollment verification requests should include the student's name, former name if any, dates to be verified, and the student's signature.

Enrollment can not be verified prior to the first day of classes for the semester to be verified. Registration for a semester can be verified immediately following registration.

All enrollment verification requests are processed within eight to ten working days of the date of request. Every effort is made to process requests more quickly when needed; however, requests should be made well in advance to provide sufficient time for processing.

Equal Access

The faculty, staff, and administration of Massachusetts College of Art and Design are committed to fostering the academic, personal, and professional growth of our students. The college is especially committed to ensuring that students with documented disabilities, as defined under the Americans with Disabilities Amendments Act of 2008 (ADAAA), are provided equal access to all campus resources and opportunities. Sometimes, this is best done by providing reasonable and appropriate accomodations designed to level the proverbial playing field.

MassArt recognizes and respects federal laws prohibiting disability discrimination. The college takes its obligation seriously and strives to meet the needs of students with documented disabilities in the most appropriate ways possible. It is our goal to serve students in ways that not only level the playing field, but also promote development of self-advocacy skills and strategies to overcome adversity in order to promote life-long learning and academic, personal, and professional success.

Federal guidelines require that a college student age 18 or over who wishes to request protection of his/her ADA-AA rights begin the process by self-identifying with the institution. Self-identification refers to the act of an adult voluntarily disclosing to an institution the fact that he or she has a documented disability and is requesting protection of his/her ADA-AA rights. This is the first step in applying for disability-related accomodations. Parents, guardians, former guidance counselors, and clinicians cannot self-identify for a college student over the age of 18. He/she must self-identify on his/her own.

SERVICES

The Learning and Writing Centers at Mass Art strive to prepare students for entrance into the professional world of art and design. It does this by assisting them in identifying strengths, managing vulnerabilities, formulating academic study plans and developing communication, technology and literacy skills that will allow them to share their artistic vision at MassArt and throughout their professional careers.

Using a Universal Design for Learning (UDL) model, the Learning and Writing Centers at MassArt strive to address the needs of all learners, regardless of ability or disability. We foster students' construction of knowledge and development of skills, ensuring an enjoyment and enthusiasm for learning. This is accomplished through a pedagogy that reduces barriers to curriculum while at the same time, providing appropriate supports for learning. Our multi-disciplinary staff, comprised of specialists from all areas of the college, work individually with students in meeting their specific needs.

The Learning and Writing Centers use a strengths-based approach, assisting students in understanding their strengths as well as areas of vulnerability. Academic coaches, subject tutors, and specialists work collaboratively with motivated students, assisting them in developing strategies for managing vulnerabilities and maximizing their strengths.

MassArt does not have a centralized disability service office. Rather, in keeping with the UDL model, all students desiring academic services, including those seeking disability-related accommodations, are encouraged to use the Learning and Writing Centers at MassArt.

Learning and Writing Center services are available to all Mass Art matriculating (degree-seeking) students on both the graduate and undergraduate level. Faculty and staff consultations are open to all faculty and staff working directly with/or on behalf of MassArt students. At this time, services are not available for non-matriculating students or those enrolled in certificate or Professional and Continuing Education programs.

WRITING CENTER

The Writing Center is an integral part of the Learning Center at MassArt. Staffed with professional writers and writing tutors, the center provides individual consultations with students working on all phases of writing projects including general course assignments, research papers, artist statements, grant proposals, internship applications, and cover letters.

ACADEMIC COACHING

The Learning Center's academic coach works with students individually, in order to develop plans for academic success at MassArt. Instruction focuses on study skills (like note-taking), time management, organizational skills, and improving memory. Furthermore, the academic coach can provide direct instruction of complex, abstract concepts within the academic content of college-level courses. Assistance can also be provided for improving reading skills such as reading comprehension.

Financial Aid

The Office of Student Financial Assistance at Massachusetts College of Art and Design is committed to helping students and their families get the resources needed to fund each student's education, ensuring that access to a chosen field is not limited by the cost of attendance.

The college offers a wide range of options for financial assistance so that all students interested in attending MassArt may do so regardless of their financial means.

Financial Aid is a time-sensitive process, so please be sure to consult the Office of Student Financial Assistance's important deadlines page and submit all forms and materials in a timely manner, to be considered for all possible aid opportunities for which a student may be eligible.

Financial Aid is available for undergraduate, graduate, and design certificate students, so long as they are eligible.

DETERMINING ELIGIBILITY

MassArt's Office of Student Financial Assistance follows US Department of Education guidelines in administering financial aid programs. The basic principle behind financial aid is that students and their families have primary responsibility for meeting as much of the cost of attending college as is reasonably possible. Financial aid is a supplement to family resources if family resources are insufficient to meet college costs.

Three components determine eligiblity for financial aid: cost of attendance, family contribution, and financial need. Stated simply, cost of attendance minus expected family contribution (EFC) equals financial need.

COST OF ATTENDANCE

The Office of Student Financial Assistance determines the cost of attendance for each type of student. Standard average budgets are used for students based on where they will live during the academic year, along with an estimated budget for art supplies and books and the cost of tuition and fees based on their residency status.

See the Tuition and Fee Schedule under the Business Office for detailed information.

EXPECTED FAMILY CONTRIBUTION (EFC)

The "expected family contribution," or "EFC," is based on the information supplied on the Free Application for Federal Student Aid (FAFSA). The family contribution is calculated using the US Department of Education guidelines and a process called "need analysis." This process takes into account components such as:

FAMILY INCOME

Number of family members
Number of family members attending college on at least a half-time basis
Family assets (not including the primary residence)
Essential family living costs

FINANCIAL NEED

The Office of Student Financial Assistance uses the result of "need analysis" to determine the types of financial aid programs that a student is eligible to receive. A student with determined financial need may be eligible for need-based aid and loan programs, whereas a student with no determined financial need may be eligible for non-need-based federal loan programs

HOW TO APPLY

Students should apply for financial aid at the same time they apply for admission. They should not wait until they have been admitted to a program to apply! The only

financial aid application required is the FAFSA - the Free Application for Federal Student Aid.

MassArt's priority deadline for filing the FAFSA is March 1.

Review other important financial aid deadlines.

TO COMPLETE YOUR FINANCIAL AID APPLICATION:

1. File a Free Application for Federal Student Aid (FAFSA) as soon after January 1 as possible. File the FAFSA online at www.fafsa.ed.gov. Even if a federal tax return has not yet been completed, the FAFSA can still be completed using estimates of the prior year's income. MassArt's federal school code is 002180 and should be included on the FAFSA application.

Students (and parents of dependent students) - be sure to apply for a Federal Student Aid PIN at www.pin.ed.gov prior to starting the FAFSA. The PIN(s) will serves as an electronic signature(s) on the FAFSA .

2. New applicants to the college must be sure that a social security number is on file with the Admissions Office so that the college may be able to retrieve your FAFSA.

3. After completing the FAFSA, it takes 3-5 days for Federal Student Aid to review and process an application. Once complete, they will send a copy of the Student Aid Report (SAR). Please review it to ensure that the information submitted was accurate and complete. If corrections are needed, do so on the FAFSA website. MassArt will receive an electronic copy of the SAR, along with any corrections made, so long as MassArt's school code has been included on the FAFSA.

4. Additional documents may be required for students who are selected for verification by the federal government. If required to submit additional information, the Office of Student Financial Assistance at MassArt will send notificaiton by letter. These documents should be submitted to the Office of Student Financial Assistance, if requested, as soon as possible to avoid delay in receiving a financial aid offer.

Please note, all prospective undergraduate and graduate students who complete an admissions application will automatically be considered for institutional merit scholarships for which they are eligible. There is no separate application to apply for a merit scholarship at MassArt. Decisions regarding merit scholarships are made by a scholarship committee and their decisions will begin being mailed out in March for accepted fall applicants.

ELIGIBILITY

Any student applying to, accepted to, or enrolled in an undergraduate, graduate, or design certificate program is eligible to apply for financial aid. Review the general financial aid eligibility requirements.

International students are not eligible for financial aid, however they may apply for a private student loan with a US co-signer.

Continuing Education students who are not enrolled in a certificate program or degree program are not eligible for financial aid through the Office of Student Financial Assistance. For information about other financial resources, please see Professional and Continuing Education's financial resources.

WHAT HAPPENS NEXT

The Office of Student Financial Assistance and the federal government will use the information provided on the FAFSA to determine eligibility for financial assistance.

RECEIVING AID

WHEN YOU WILL HEAR FROM US

Incoming students who have been accepted by the Admissions Office and file the FAFSA by March 1 should receive a financial assistance letter by mail by April 15 (prior to the date by which accepted students must notify Massachusetts College of Art and Design of intent to enroll). Please note: If selected for verification, a finalized financial assistance letter willnot be sent until the required documents are submitted to Student Financial Assistance.

Returning students who file the FAFSA by March 1 should receive a financial assistance letter by mail by June 15. Please be aware that financial aid will be placed on hold if a student is not meeting the criteria for satisfactory academic progress. Returning students who are selected for verification will need to submit a federal verification worksheet and signed copies of parent and student 2010 federal tax returns and W-2s to receive a financial assistance letter.

HOW TO ACCEPT YOUR FINANCIAL AID

Once a financial assistance letter is received, the student must inform the Office of Student Financial Assistance what types of aid he/she would like to accept or decline by following the instructions on the letter, and returning a signed copy of the financial assistance letter to the Office of Student Financial Assistance by the date indicated.

Please return a signed copy of the financial assistance letter to the Office of Student Financial Assistance in a timely manner.

COMPLETE ALL NECESSARY LOAN APPLICATIONS AND INSTRUCTIONS

Some loans listed on the financial assistance letter require further action in order for the loan application to be complete and for it to be visible on the student's billing statement.

Federal Direct Stafford Loan Instructions
Federal Direct Parent PLUS Loan Instructions
Federal Direct Graduate PLUS Loan Instructions

Please be sure to complete the loan application instructions in a timely manner to avoid a delay in the processing of financial aid.

STUDENT LOAN PROGRAMS

Student loans have varying repayment terms and interest rates and must be repaid. The interest rates listed below are the standard rates for the 2011-12 academic year; however, the promissory note is the final word on the correct rate.

At MassArt, families are counseled to borrow only federal loans, and to seek alternative loans as a last resort. For the class of 2010, 69.8 percent of students borrowed to help with educational costs. For undergraduates, the average amount borrowed by students was $26,343. The undergraduate median amount borrowed by students was $21,759.

FEDERAL DIRECT STAFFORD LOANS

This federally funded loan program is available to full- and part-time undergraduate students. The Federal Direct Stafford Loan program enables students to borrow from and repay loans directly to the US Department of Education through its servicing center, while MassArt's Office of Student Financial Assistance originates and processes the loan.

Repayment begins six months after the student graduates, withdraws from the college, or drops to less than half-time enrollment. In order to receive a Stafford Loan, a student must be enrolled for at least six credits per semester and must be maintaining satisfactory academic progress.

Application Process: In order to apply for a Federal Direct Stafford Loan, students must file the annual FAFSA. Once the Office of Student Financial Assistance determines eligibility for financial aid, then the Stafford Loan(s) for which he/she is eligible will be offered on the financial assistance letter.

The Federal Direct Subsidized Stafford Loan is provided based on financial need. The federal government pays the interest on a subsidized loan while the student is enrolled in school for at least six credits per semester, during grace periods, and during authorized deferment periods. The current interest rate for undergraduate Subsidized Stafford Loans for the 2011-2012 school year is fixed at 3.4 percent.

The Federal Direct Unsubsidized Stafford Loan is provided regardless of financial need. The student is responsible for the interest accruing while he/she is enrolled in school, during grace periods, and during authorized deferment periods. During this time, students may either pay the accumulating interest or capitalize the interest. Capitalization means the unpaid interest will be added to the principle balance of the loan at the beginning of the repayment period. The current interest rate for undergraduate Unsubsidized Stafford Loans for the 2011-2012 school year is fixed at 6.8 percent.

Direct Stafford Loans have a 1.5 percent origination fee with a 1 percent direct up-front rebate (0.5 percent net fee retained by Direct Loans). Multiply the loan term amount by .995 to determine the amount that will be credited to the bill.

Students who receive a Stafford Loan for the first time at MassArt are required to complete entrance counseling and sign a Master Promissory Note. Entrance counseling and the MPN are completed online by visiting www.studentloans.gov. Once signed in, click on "Complete Entrance Counseling" in the menu on the left-hand side of the screen. After completing the Entrance Counseling, click on "Complete MPN" in the menu on the left-hand side of the screen. Stafford Loan applications are considered incomplete until the Entrance Counseling and Master Promissory Note have been completed.

MASSACHUSETTS NO INTEREST LOAN (NIL)

This is a student loan offered to needy Massachusetts residents by MassArt's Office of Student Financial Assistance on behalf of the Commonwealth of Massachusetts. This loan requires repayment six months after the borrower graduates, withdraws, or drops to less than half-time, and there is absolutely no interest charged. Students awarded this loan must come to the Office of Student Financial Assistance to complete the necessary paperwork in September.

FEDERAL PERKINS LOAN

This is a federal student loan offered to undergraduates that does not need to be repaid until nine months after the student graduates, withdraws, or drops to less than half-time. The interest rate is five percent, however interest is not charged until repayment begins. First-time borrowers awarded this loan must come to the Office of Student Financial Assistance to complete the necessary paperwork.

ALTERNATIVE LOANS (PRIVATE LOANS)

The loans on the financial assistance letter are federal and/or state loans and offer better interest rates and repayment terms than any other type of student loan. If the aid a student has accepted does not cover the total cost of his/her education, then applying for a private student loan may help to fill the additional need.

Students' maximum eligibility for alternative loans is their costs of attendance less any other aid they have received. While the Office of Student Financial Assistance will process any private loan application, please visit the alternative loan programs page for suggestions.

GRANTS

FEDERAL PELL GRANT

A federal grant awarded to undergraduate students who are pursuing their first bachelor's degree. These awards are based on financial need.

FEDERAL SUPPLEMENTAL EDUCATIONAL OPPORTUNITY GRANT (SEOG)

A federal grant which is only awarded to Pell Grant recipients. MassArt has limited amounts available to its undergraduates.

MASSGRANT

A state-funded program administered by the Commonwealth of Massachusetts, which is awarded to eligible Massachusetts residents who complete their FAFSAs by May 1. This is a strict state deadline. Funds are awarded to students who are financially needy and do not have a prior bachelor's degree. The Office of Student Financial Assistance is familiar with the state's criteria in awarding these funds and will include the amount a student is eligible for on the award letter prior to confirmation from the state. In some cases, the state may require additional information from a student's family to determine eligibility for an award. If the state notifies a student that they require further information, it is important to comply immediately. Students who do not comply in a timely manner lose their award.

TUITION WAIVER/CASH GRANT

These are state-funded and institutional grants awarded to undergraduates from Massachusetts who are pursuing their first bachelor's degree. Awards are based on financial need.

STATE GRANTS/SCHOLARSHIPS

Massachusetts residents, may be eligible for the MASSGrant listed above. For residents of other states, check with the state's scholarship office to determine eligibility for an award and if it is transferable to MassArt. MassArt's Office of Student Financial Assistance should be notified of any transferable award from a state other than Massachusetts, and this award will be included in the financial aid package

SCHOLARSHIPS

MassArt merit scholarships are quite competitive. Applicants who have completed a FAFSA and are strong candidates will automatically be reviewed for awards for which they are eligible. Students must be high academic achievers with strong portfolios to be given serious consideration. Take the time to submit application materials-especially a portfolio-that fully represent accomplishments and potential and demonstrates what you will bring to MassArt.

To receive fullest consideration for merit scholarships, complete the FAFSA by February 15. The scholarship committee begins reviewing accepted applicants around March 1. Once the decisions have been made, scholarship recipients will be notified by letter from the scholarship committee.

THE SENATOR PAUL E. TSONGAS SCHOLARSHIP PROGRAM

The Tsongas scholarship covers all tuition and fee charges for four years, and is awarded annually to five new students from Massachusetts. Recipients must place in the top ten percent of their class or have a grade point average of 3.75, and must have a combined SAT score of 1200 or higher, or have earned at least two grades of 3.5 (B+) or better in advanced placement or honors courses. The Admissions Office selects Tsongas scholars from the pool of accepted applicants who meet the above criteria and who also have exemplary portfolios and other admission submissions; preference is given to those candidates demonstrating financial need.

Tsongas scholars must maintain solid academic records and receive endorsement from their faculty each year to continue their awards.

THE TRUSTEES' SCHOLARSHIP

The Trustees' Scholarship is the highest award for out-of-state applicants. It covers all tuition and fee charges and is renewable for up to four years. Each year, the selection committee identifies up to six trustees' scholars, top academic students with outstanding portfolios who also have demonstrated financial need.

THE PRESIDENTIAL SCHOLARSHIP

Presidential Scholarships can vary from $4,000 to $15,000 annually and are renewable for up to four years. Each year the scholarship committee selects approximately twenty-five presidential scholars, applicants with strong academic records and portfolios; preference is given to candidates with financial need.

OTHER MERIT SCHOLARSHIPS

Students also may be considered for an assortment of institutional scholarships based on various academic and demographic criteria. Eligible applicants are identified during the application review process, and names are forwarded to the scholarship committee for consideration. Scholarship amounts range from $1,000 to $5,000 per year. Some of these awards are renewable, and some are for only one year.

A NOTE ON THE JOHN AND ABIGAIL ADAMS SCHOLARSHIP

MassArt does not participate in the Adams Scholarship program since it does not receive funding for this scholarship program from the Commonwealth. MassArt's special status within the state's higher education system makes it more dependent on tuition revenue than the other state universities. In MassArt's New Partnership Agreement, the college accepted a reduced appropriation from the state in exchange for the ability to retain tuition revenue. This arrangement means that tuition waivers which are not reimbursed by the Commonwealth, including the Adams Scholarship, directly reduce the resources available to maintain quality academic programs, which is MassArt's highest priority.

Currently, there is no approved mechanism for the college to receive reimbursement for Adams Scholarships. Despite the lack of funding, MassArt enrolls a large number of students who receive the Adams Scholarship designation. Through a long-standing and successful need-based financial aid program, MassArt continues its strong commitment to directing financial aid resources to the best-qualified students, ones with academic and artistic potential. This includes scholarship assistance for many students from middle-income families.

OUTSIDE SCHOLARSHIP OPPORTUNITIES

The Office of Student Financial Assistance receives many notices about scholarships offered from private sources outside of the college. Please visit Outside Scholarship Opportunities for more information on finding outside scholarships.

Please note that it is the student's responsibility to notify the Office of Student Financial Assistance of all financial aid received from other sources. Types of assistance that must be reported include private scholarships, tuition waivers, veteran's benefits, Massachusetts Rehabilitation assistance, etc. Please mail a copy of the award notification to the office of Student Financial Assistance, so that it can be noted on the student record.

WAIVERS

Massachusetts College of Art and Design honors the following Commonwealth of Massachusetts tuition waivers. Please submit the proper documentation proving eligibility for a tuition waiver to the Office of Student Financial Assistance. Students receiving tuition waiver benefits are exempt from in-state tuition but are responsible for all other education costs including fees, books, supplies, and living expenses.

NEED-BASED TUITION WAIVER

The need-based tuition waiver is a state-funded grant awarded to undergraduates from Massachusetts who are pursuing their first bachelor's degree. Awards are based on financial need, as determined by the FAFSA.

ADOPTED CHILDREN TUITION WAIVER

This tuition waiver is for students adopted through the Department of Social Services by state employees or eligible Massachusetts residents.

ARMED FORCES TUITION WAIVER

Tuition waivers are available for active members of the armed forces (Army, Navy, Marine Corps, Air Force, or Coast Guard) stationed and residing in Massachusetts.

FOSTER CARE CHILDREN TUITION WAIVER

This tuition waiver supports students who are foster children in the custody of Massachusetts.

HIGHER EDUCATION EMPLOYEE TUITION WAIVER

According to the System-Wide Tuition Remission Policy for Higher Education, tuition remission may be provided to higher education employees, their spouses, and dependent children based on guidelines established by the Department of Higher Education. Appropriate documentation may be obtained by contacting each institution's human resources office.

MASSACHUSETTS REHABILITATION COMMISSION TUITION WAIVER

This tuition waiver is for clients of the Massachusetts Rehabilitation Commission. Please contact a Massachusetts Rehabilitation Commission counselor for more information.

MASSACHUSETTS STATE EMPLOYEES TUITION REMISSION

The Commonwealth of Massachusetts Tuition Remission Program is available to eligible state employees and their spouses. A Tuition Remission Certificate must be completed by the employee and their Human Resources Office and submitted for each semester the student is enrolled.

NATIVE AMERICAN TUITION WAIVER

Tuition waivers are available for American Indian residents of Massachusetts who are attending state colleges or universities. Contact the Massachusetts Commission on Indian Affairs for information and an application.

SENIOR CITIZEN TUITION WAIVER

Tuition waivers are available for Massachusetts residents over the age of 60. Please submit a driver's license, birth certificate or other evidence of age verification to the Office of Student Financial Assistance.

STANLEY Z. KOPLIK CERTIFICATE OF MASTERY TUITION WAIVER

The Massachusetts Department of Higher Education Stanley Z. Koplik Certificates recognize high academic achievement on the MCAS and other measures of academic accomplishment including competitions, student publications, and awards. Recipients must maintain a college 3.3 GPA or the equivalent. The Massachusetts Department of Education determines Koplik Certificate of Mastery tuition waiver awards.

VALEDICTORIAN PROGRAM TUITION WAIVER

This tuition waiver is provided for Massachusetts' high school students who have been designated as valedictorians.

VETERANS TUITION WAIVER

Students who have served in the armed forces may be entitled to receive a tuition waiver.

Please note that members of the Massachusetts Army or Air National Guard are eligible for 100% tuition and fee remission. Please contact the Massachusetts Army National Guard Education Services Office for more information.

FEDERAL WORK-STUDY

All students are encouraged to work to help with educational costs. Federal Work-Study is a need-based work program that enables students to earn wages at MassArt through a variety of job opportunities. Work-study students are paid $8.00 per hour and receive bi-weekly paychecks.

Money earned in the work-study program can be used for any educational and/or personal expenses; however, it is not credited to the student's billed expenses at

MassArt. On average, work-study students work approximately 8 hours per week and may be responsible for helping various administrative offices, bringing prospective students on tours, helping out in one of the studios, gallery sitting, among other tasks.

Students are responsible for finding their own work-study jobs and can search for them online starting at the beginning of the school year through the Career Resources Office at MassArt. New students who are offered a work-study budget as part of their financial aid package receive more information about the program during orientation.

Once students have found a work-study position, they must visit the Office of Student Financial Assistance to complete a work-study contract, tax forms, and provide proof of eligibilty to work in the U.S. (this requires that they bring proper ID originals) before they can begin their job.

Work-study students interested in working off-campus may apply for community service work-study jobs through the Center for Art and Community Partnerships. Students that are not able to find a work-study job will NOT receive additional funding to replace the work-study earnings expectation.

Unfortunately, the Office of Student Financial Assistance cannot guarantee on-campus jobs since there are not enough work-study positions for every student. For those who cannot find a work-study position or who are inelligible to earn federal work-study funds, the Career Resources Office provides information for students to find off-campus jobs.

FEDERAL DIRECT PARENT PLUS LOAN

The Federal Direct Parent PLUS Loan program is a federally funded program that allows a parent of a dependent undergraduate student to borrow an education loan to supplement their student's aid package. It is not based on financial need. The federal Parent Loan for Undergraduate Students (PLUS) allows a parent to borrow money to help cover the total cost of attendance (including tuition and fees, living allowance, and any other eligible school expenses) minus any aid the student is receiving.

Interest Rate and Fees: Direct Parent PLUS Loans have a fixed interest rate of 7.9 percent. There is a 4 percent origination fee with a 1.5 percent direct up-front rebate (2.5 percent net fee retained by Direct Loans). Multiply the loan term amount by .975 to determine the amount that will be credited to the bill.

The Federal Direct PLUS Loan is borrowed from and repaid directly to the US Department of Education through its servicing center, while MassArt's Office of Student Financial Assistance originates and processes the loan.

Application Process: In order to apply for the Federal PLUS Loan, the student must file the annual FAFSA. Once the student's eligibility for other types of assistance has been determined, the Federal PLUS Loan will be offered on their financial assistance letter. Then the parent borrower must complete a Parent PLUS Loan Origination Request form (PDF) and return it to the Office of Student Financial Assistance,

along with a signed copy of their student's financial assistance letter, indicating the amount of the loan. The loan will be created by the Office of Student Financial Assistance and sent to Direct Loans for their approval. In order to complete the loan application, parents must complete a Master Promissory Note for the PLUS Loan.

Loan Eligibility: Eligibility for the PLUS loan depends on a modest credit check that determines whether the parent has an adverse credit history. If a dependent student's parent is denied a PLUS loan, the student becomes eligible to borrow more unsubsidized Stafford Loan funding, up to $5,000 additionally, depending on their grade level. Alternately, a parent may obtain a credit-eligible endorser to co-sign the loan. Questions about the reason for a denied PLUS Loan, may be directed to the Direct Loans Origination Center at 1-800-557-7394.

Loan Repayment: Direct Parent PLUS Loan repayment begins 60 days from the date the loan is fully disbursed. For any Parent PLUS Loans borrowed after July 1, 2008, parents have the option to defer their PLUS Loan repayment while their student is enrolled for at least six credits per semester, but can choose to pay off the accumulating interest during that time. In order to choose the deferred repayment plan for their PLUS Loan, parents must contact the Direct Loans Servicing Center at 1-800-848-0979 after the loan has been disbursed to the college

UNDERGRADUATE COST OF ATTENDANCE

The cost of attendance is NOT the amount which will be billed by the college, but rather the estimated and reasonable cost of completing a full academic year at MassArt as a full-time student. The cost of attendance represents the maximum amount of financial aid a student may receive for one academic year. Students and their families should borrow only what they need to supplement other finances that they may have.

The financial sssistance letter lists cost of attendance, based on the following costs:

- Tuition and fees payable to the institution
- Art supplies and books
- Room and board (or a living allowance for living off campus/at home)
- Personal costs, transportation

The estimated cost of attendance is determined by the Office of Student Financial Assistance based on residency status with the college as well as the information provided on the FAFSA about living arrangements. If living arrangements change, please notify the Office of Student Financial Assistance to update the cost of attendance.

Business Office

2011-2012 ESTIMATED UNDERGRADUATE TUITION AND FEES

The following is a breakdown of tuition and fees for full-time undergraduate students, based on their residency classification.

	Massachusetts Resident	New England Resident (CT, ME, NH, RI, VT)	Out of State Resident
Tuition and fees (based on full-time enrollment each semester)	$1,030	$7,930	$17,730
Student fees	$8,670	$8,670	$8,670
TOTALS	$9,700	$16,600	$26,400

UNDERGRADUATE TUITION AND FEES, FALL 2011

		Regular Enrollment	Less than Regular
I Student Charge- Based on Residency Status	A. IN-STATE	$4,850.00	$2,910.00
	B. NON-RESIDENT	$13,200.00	$7,920.00
	C. NEW ENGLAND	$8,300.00	$4,980.00
II	INSURANCE CHARGE	$1,137.00	-
III	DINING CHARGE - SMITH HALL (Includes $185 Chartwell)	$1,473.00	$1,473.00
	DINING CHARGE - ARTIST RESIDENCE (Includes $50 Chartwell)	$845.00	$845.00
V	DORMITORY CHARGE - BASED ON HALL & ROOM		
	SMITH HALL 1	$4,140.00	$4,140.00
	SMITH HALL 2	$4,398.00	$4,938.00
	SMITH HALL 3	$4,579.00	$4,579.00
	SMITH HALL 4	$4,682.00	$4,682.00
	ARTIST RESIDENCE 1	$5,148.00	$5,148.00
	ARTIST RESIDENCE 2	$5,655.00	$5,655.00
	ARTIST RESIDENCE 1A	$6,498.00	$5,498.00
	ARTIST RESIDENCE 2A	$7,005.00	$7,005.00
	ARTIST RESIDENCE 3 D-T	$4,206.00	$4,206.00
	ARTIST RESIDENCE 4 S-D	$4,724.00	$4,724.00
	ARTIST RESIDENCE 5 Q	$3,755.00	$3,755.00

I. Student Charge: Charged to every day student enrolled for the semester based on residency status. Students must petition for less-than regular charge if they wish to enroll for 6 credits or less (60% of regular charge).

II. Insurance Charge: Every student enrolled in 9 credits or more MUST either enroll in state insurance or submit an insurance waiver. Fall charge is for the full year.

III. Dining Charge: Charged if residing in Smith Hall or Artist Residence Hall for the semester.

IV. Dormitory Charge: Charged if residing in Smith Hall or Artist Residence Hall for the semester. Students should be fulltime to reside in the dorms. Rates vary according to hall & room configuration.

$200 Late Fee: Charged to all students going through late registration, regardless of the cause. AND/OR failure to properly pay or satisfy student account by due date.

$25 Returned Check Fee: Charged for each check returned from the bank as unacceptable.

COMPONENTS OF STUDENT CHARGE

IN-STATE	Regular Enrollment	Less than Regular
Tuition	$515.00	$309.00
MassArt Campus Fee	$4,300.00	$2580.00
Student Government Fee	$35.00	$21.00
TOTAL INSTATE CHARGE	**$4,850.00**	**$2,910.00**

NON-RESIDENT	Regular Enrollment	Less than Regular
Tuition	$8,865.00	$5,319.00
MassArt Campus Fee	$4,300.00	$2,580.00
Student Government Fee	$35.00	$21.00
TOTAL NON-RESIDENT CHARGE	**$13,200.00**	**$7,920.00**

NEW ENGLAND	Regular Enrollment	Less than Regular
Tuition	$3,965.00	$2,379.00
MassArt Campus Fee	$4,300.00	$2,580.00
Student Government Fee	$35.00	$21.00
TOTAL NEW ENGLAND CHARGE	**$8,300.00**	**$4,980.00**

COMPONENTS OF DORMITORY CHARGE

Smith Hall	Smith 1	Smith 2	Smith 3	Smith 4
Dorm - Activity	$10.00	$10.00	$10.00	$10.00
Dorm - Smith Hall	$3,805.00	$4,063.00	$4,244.00	$4,347.00
Dorm - Technology Access Fee	$325.00	$325.00	$325.00	$325.00
Total	**$4,140.00**	**$4,398.00**	**$4,579.00**	**$4,682.00**

Artist Residence Hall	Art Res 1	Art Res 2	Art Res 1A	Art Res 2A
Dorm - Activity	$10.00	$10.00	$10.00	$10.00
Dorm - Artist Residence	$4,813.00	$5,320.00	$6,113.00	$6,620.00
Dorm - Technology Access Fee	$325.00	$325.00	$375.00	$375.00
Total	**$5,148.00**	**$5,655.00**	**$6,498.00**	**$7,005.00**

Artist Residence Hall	Art Res 3 D-T	Art Res 4 S-D	Art Res 5 Q
Dorm - Activity	$10.00	$10.00	$10.00
Dorm - Artist Residence	$3,871.00	$4,389.00	$3,420.00
Dorm - Technology Access Fee	$325.00	$325.00	$325.00
Total	**$4,206.00**	**$4,724.00**	**$3,755.00**

STUDENT WITHDRAWAL & REFUND POLICY

- If a student officially withdraws prior to the first day of the semester;
100% reduction of Student Charge (Tuition & Fee)
Less a forfeiture of the student deposit

- If a student officially withdraws during the first two weeks of the semester;
50% reduction of Student Charge (Tuition & Fee)

- If a Student officially withdraws from the beginning of the third week on;
0% reduction of Student Charge (Tuition & Fee)

- Failure to attend does not constitute official withdrawal from the semester. The Student is required to submit the appropriate forms.

FINANCIAL AID WITHDRAWAL & REDUCTION POLICY

Massachusetts College of Art and Design adheres to the Federal policy whereby Student Financial Aid is earned during the semester by the Students' attendance of academic classes. Should a Student withdraw from the academic semester or cease attending classes, his or her Student Financial Aid is adjusted as follows:

Point of the Semester	Percentage Earned	Reduction of Financial Aid
10% point of the Semester	10%	90%
20% point of the Semester	20%	80%
30% point of the Semester	30%	70%
40% point of the Semester	40%	60%
50% point of the Semester	50%	50%
60% point of the Semester	100%	0%

MASSACHUSETTS COLLEGE OF ART AND DESIGN POLICY AND REGULATIONS FOR IN-STATE AND OUT-OF-STATE RESIDENCY CLASSIFICATION FOR ADMISSION, TUITION, AND OTHER CHARGE-DIFFERENTIAL PURPOSES

CLASSIFICATION: DETERMINATION OF RESIDENCY

Each case will be decided on the basis of all facts submitted with qualitative rather than quantitative emphasis. A number of factors are required for residency to determine the intention of the person to maintain permanent residence in Massachusetts or in the case of a student receiving New England classification to maintain permanent residence in one of the other New England states. Determination of New England state status shall use the same standards of proof as instate residency status. No single index is decisive. While students may apply for reclassification of their residency status, generally speaking the initial residency classification is likely to remain with the student throughout the student's career at MassArt. The burden of proof rests on the student seeking classification as a Massachusetts resident. All documents submitted become the property of the college.

BOARD OF HIGHER EDUCATION

RESIDENCY STATUS FOR TUITION CLASSIFICATION PURPOSES

These rules and regulations apply to the classification of students at the public institutions of higher education as Massachusetts or non-Massachusetts residents for tuition and fee purposes.

Part I. Definitions

1.1 "Board of Trustees" shall mean the Board of Trustees of an institution.

1.2 "Continuous attendance" shall mean enrollment at an institution for the normal academic year in each calendar year or the appropriate portion or portions of such academic year as prescribed by the Board of Trustees or under its authority.

1.3 "Eligible person" shall mean a U.S. citizen, lawful immigrant, permanent resident, or holder of another legal immigration status, who has satisfied the durational residency requirement and can demonstrate his/her intent to remain in Massachusetts.

1.4 "Emancipated person" shall mean a person who has attained the age of 18 years and is financially independent of his or her parents, or, if under 18 years of age, (a) whose parents have entirely surrendered the right to the care, custody, and earnings of such person and who no longer are under any legal obligation to support or maintain such person; or (b) a person who is legally married; or (c) a person who has no parent. If none of the aforesaid definitions applies, said person shall be deemed an "unemancipated person."

1.5 "Institution" shall mean the public college or university at which any person is or seeks to be enrolled as a student.

1.6 "Proof of Emancipation" shall be demonstrated through submission of evidence including, but not limited to:

(a) Birth certificate or any other legal document that shows place and date of birth; (b) Legal guardianship papers - court appointment and termination must be submitted; (c) Statement of the person, his or her parent(s), guardian(s), or others certifying no financial support;(d) Certified copies of federal and state income tax returns filed by the person and his or her parent(s); (e) Copies of applications for federal financial aid; or (f) Where none of the foregoing can be provided, an affidavit of the emancipated person in explanation thereof and stating fully the grounds supporting the claim of emancipation.

1.7 "Parent" shall mean

a) the person's father and mother, jointly;

b) if the person's father is deceased, the person's mother; if the person's mother is deceased, the person's father;

c) if a legal guardian has been appointed by a court having jurisdiction, the legal guardian;

d) if neither the father nor mother is living and no legal guardian has been appointed, the person who then stands in loco parentis to the person;

e) if the father and mother are divorced, separated or unmarried, the parent who has been awarded legal custody of the person; or, if legal custody has not been awarded, the parent with whom the person lives.

With respect to any adopted student, the word "adoptive" should be inserted before the words "father" and "mother" wherever used.

1.8 "Reside," "residency," or "resident" shall mean "domicile," i.e., a person's true fixed and permanent home or place of habitation, where he or she intends to remain permanently.

Part II. Classification

2.1 For the purpose of assessing tuition and fees, each student shall be classified as a "Massachusetts resident" or a "Non-Massachusetts resident." At the University and the state colleges, an eligible person shall be classified as a Massachusetts resident if he or she (or the parent of an unemancipated student) shall have resided in the Commonwealth of Massachusetts for purposes other than attending an educational institution (including a private educational institution) for twelve months immediately preceding the student's entry or reentry as a student. At the community colleges, a person shall be classified as a Massachusetts resident if he or she (or the parent of an unemancipated student) shall have resided in the Commonwealth of Massachusetts for purposes other than attending an educational

institution (including a private educational institution) for six months immediately preceding the student's entry or reentry as a student.

2.2 Physical presence for this entire twelve-month or six-month period need not be required

as long as the conduct of an individual, taken in total, manifests an intention to make Massachusetts his or her permanent dwelling place. However, residency is not acquired by mere physical presence in Massachusetts while the person is enrolled in an institution of higher education.

Part III. Determination of Residency

3.1 Proof of Residency

a) Each case will be decided on the basis of all facts submitted with qualitative rather than quantitative emphasis. A number of factors are required for residency to determine the intention of the person to maintain permanent residence in Massachusetts. No single indicium is decisive. The burden of proof rests on the student seeking classification as a Massachusetts resident.

b) The following shall be indicia of residence:

1) For unemancipated persons, the residency of parents, having custody, within Massachusetts;

2) Certified copies of federal and state income tax returns;

3) Permanent employment in a position not normally filled by a student;

4) Reliance on Massachusetts sources for financial support;

5) Possession of a Massachusetts high school diploma;

6) Continuous physical presence in Massachusetts during periods when not an enrolled student;

7) Military home of record; and

8) All other material of whatever kind or source which may have a bearing on determining residency.

3.2 Eligibility

a) The following individuals shall be eligible for in-state tuition:

1) Any person who is registered at an institution as a Massachusetts resident shall be eligible for continued classification as a Massachusetts resident for tuition purposes (until attainment of the degree for which he or she is enrolled) during continuous attendance at the institution.

2) The spouse of any person who is classified or is eligible for classification as a Massachusetts resident is likewise eligible for classification as a Massachusetts resident. This provision will not apply in the case of a spouse in the United States on a non-immigrant visa.

3) A person who is a lawful immigrant or permanent resident of the United States (or is eligible to apply and has applied for such status) is eligible to be considered for Massachusetts residency for tuition purposes provided that he/she meets the same requirements for establishing residency in Massachusetts as are required of a United States citizen. Non-citizens who are in (or who are eligible to apply and who have applied for) refugee/asylum status are likewise eligible to be considered for Massachusetts residency for tuition purposes provided that they meet the same requirements for establishing residency in Massachusetts as are required of a United States citizen. All non-citizens must provide appropriate United States Citizenship and Immigration Services documentation to verify their status.

4) Those students whose higher education pursuits are funded by the Department of Institutional Assistance, the Massachusetts Rehabilitation Commission, or any of the other Commonwealth of Massachusetts public assistance programs.

5) A member of the Armed Forces of the United States who is stationed in Massachusetts on active duty pursuant to military orders, his or her spouse and dependent children. A person does not gain or lose in state status solely by reason of his or her presence in any state or country while a member of the Armed Forces of the United States.

6) Full time faculty, professional staff, and classified staff employees of the public higher education system and their spouses and dependent students.

b) A person having his or her residency elsewhere than in Massachusetts shall not be eligible for classification as a Massachusetts resident for tuition purposes, except as herein provided.

Part IV. Appeals and Reclassification

4.1 Reclassification: A student may at any time request the institution to reclassify him or her as a Massachusetts resident if the factual basis for his or her classification as a non-resident has changed. To do so, the student shall submit a "Residency Reclassification Form" to the appropriate office of the institution for its review and final classification as a resident or a non-resident student.

4.2 Appeals: A student or applicant may appeal the institution's final decision to deny his or her classification (or reclassification) as a non-resident by filing an appeal through the appeal process established by the institution. The decision on appeal is final and may not be appealed further.

4.3 Tuition Deadlines: All deadlines for the payment of tuitions, fees, and other financial obligations to the institution remain in force during the pendency of any request for reclassification or any appeal.

4.4 Retroactive Effect: Any change in a student's classification as the result of a request for reclassification or an appeal will be retroactive only to the beginning of the semester during which the institution makes the final decision to reclassify the student.

Part V. Penalties

Misrepresentation in or omission from any evidence submitted with respect to any fact which, if correctly or completely stated, would be grounds to deny classification as a Massachusetts resident, shall be cause for exclusion or expulsion from or other disciplinary action by the institution.

Part VI. Miscellaneous

6.1 Each institution may adopt supplementary rules governing any procedures, deadlines, and related matters appropriate for the implementation of this policy.

6.2 The provisions of this policy shall apply to the classification of a student as the resident of any New England state for purposes of determining his or her eligibility for tuition benefits through the New England Board of Higher Education.

Confidentiality of Student Records

The Family Educational Rights and Privacy Act of 1974 ("FERPA"), also known as the Buckley Amendment, ensures confidentiality of student educational records and restricts disclosure to or access by third parties, except as authorized by law. FERPA also confers upon current and former students certain rights with respect to their education records. With certain limited exceptions, FERPA guarantees that the academic records for students over 18 years of age cannot be discussed with or disclosed to any person.

The college's FERPA Officer is:
Frank Callahan
Registrar
621 Huntington Ave.
Boston, MA 02115
(617) 879-7272

WHAT ARE "EDUCATION RECORDS" UNDER FERPA?

"Education records" are those records that are directly related to a student and maintained by Massachusetts College of Art and Design or by a party acting for the college. These include, but are not limited to, papers, examinations, grade information, transcripts, disciplinary information, billing and financial aid information. FERPA applies to paper and electronic records.

THE FOLLOWING RECORDS, HOWEVER, ARE NOT "EDUCATION RECORDS" UNDER FERPA:

- Records that are kept in the sole possession of the maker of the records, are used only as a personal memory aid, and are not accessible or revealed to any other person except a temporary substitute for the maker of the record.
- Records maintained solely for law enforcement purposes by college law enforcement units.
- Employment records related exclusively to the student's capacity as an employee and not dependent on the individual's status as a student. For example, records pertaining to work study students, teaching assistants, or graduate teaching are education records under FERPA.
- Records created or maintained by a physician, psychiatrist, psychologist or other paraprofessional used only in the treatment of the student and not available to individuals other than those providing the treatment.
- Records that only contain information about an individual after that individual is no longer a student at the college (e.g., information pertaining to alumni accomplishments).
- Admission records for a student who does not officially attend the college.

WHAT RIGHTS DO STUDENTS HAVE UNDER FERPA?

A student has the right to inspect and review his or her education records within a reasonable time, but no more than forty five (45) days after the college's receipt of a written inspection request.

To make a request for access to their records, students should submit to the Registrar a written request that identifies the record(s) they wish to inspect. The Registrar will then make arrangements for access to the records and will notify the student of the time and place at which the records may be inspected.

If circumstances effectively prevent the student from exercising his or her right to inspect and review his or her records, the college shall provide the student with a copy of his or her requested records, for which the college will impose a reasonable charge for the photocopying expense.

Students do not have the right to see portions of their record that do not constitute education records, such as:

- Financial information regarding their parents.
- Law enforcement records.
- Portions of their records containing information about other students.
- Confidential letters of recommendation placed in their files prior to 1/1/75.
- Confidential letters, statements or similar material associated with admissions, employment, job placement, or honorary recognition to which a student has waived the right of inspection and review.
- Records containing information about the individual after he/she is no longer a student.

A student has the right to correct any erroneous or misleading information in his or her records.

Students who believe that their education records contain information that is inaccurate or misleading, or is otherwise in violation of their privacy, may challenge the

records by addressing their concerns in writing to the director of the office that maintains the records.

If the director agrees with the student's position, the records will be amended appropriately.

If the director disagrees, the student is notified within a reasonable period of time that the records will not be amended. The student then has the right to request a formal hearing. Such requests must be made in writing to the vice president for student development, who will, within 10 days of receiving the request, inform the student of the date, time, and place of the hearing. The hearing panel that adjudicates such challenges is the vice president for student development or designee, and the vice president for administration and finance or designee. Students may present evidence relevant to the issues raised and may be assisted or represented at the hearing by one or more persons of their choice, including an attorney, at the student's expense.

The decision of the hearing panel is final. If the panel agrees with the student, the student's records will be corrected or amended. If the panel disagrees with the student, the college will notify the student of his or her right to include with the education records statements commenting on the information in the records, or statements setting forth any reasons for disagreeing with the decisions of the hearing panels. The statements will be placed in the education records, maintained as part of the permanent records, and released whenever the records in question are disclosed.

Students who believe that the adjudication of their challenge was unfair or not in keeping with the provisions of the Act may request, in writing, assistance from the president of the college to aid them in filing complaints with The Family Education Rights and Privacy Act Office (FERPA), Department of Education, Room 4074, Switzer Building, Washington DC. 20202.

A student has the right to expect that personally identifiable information in his or her education records will be kept confidential and disclosed only with their permission or as required by law.

"Personally identifiable" means that the data or information (excluding "Directory Information") that includes the name of a student, the student's parent, or other family member; the address of the student or student's family; a personal identifier, such as the student's identification number or social security number; or a list of personal characteristics that would make the student's identity easily traceable.

A current or former student who wishes to permit another person to inspect or receive copies of the student's educational records must provide a signed and dated written consent which must:

- specify the records that may be disclosed;
- state the purpose of the disclosure; and
- identify the person or class of parties to whom the disclosure can be made.

If requested, the college will provide the student with a copy of the records disclosed.

WHAT ARE THE EXCEPTIONS TO FERPA'S CONFIDENTIALITY REQUIREMENTS?

FERPA permits the college to disclose "directory information" without a student's prior consent.

FERPA permits the college to disclose "directory information," which includes certain categories of information, the public exposure of which would not generally be considered harmful or an invasion of privacy to the student, without a student's prior consent. At Massachusetts College of Art and Design, directory information includes a student's name; local address; telephone number; hometown, field of study; dates of attendance; degrees and awards received, including departmental and graduation honors and participation in the officially recognized activities.

Students, however, may elect to withhold directory information from disclosure. To do so, a student must check the appropriate box on his or her registration form during fall registration. Once a student agrees to release directory information, the college must provide it to anyone who requests it. The college will honor requests for nondisclosure of directory information for one academic year only; thereafter, students must file requests to withhold directory information each year during the registration period.

DISCLOSURE TO OTHER COLLEGE OFFICIALS

Within the college community, FERPA permits access to education records to only those officials with legitimate educational interests. An "official" is:

- a person employed by the college in an administrative, supervisory, academic or research, or support staff position (including law enforcement unit personnel and health staff);
- a person or company with whom the college has contracted (such as an attorney, auditor, or collection agent);
- a person serving on the Board of Trustees; or
- a student serving on an official committee, such as a disciplinary or governance committee, or assisting another school official in performing his or her tasks.

A school official has a "legitimate educational interest" if the official needs to review an education record in order to fulfill his or her professional responsibility. Legitimate educational interests means:

-the information or records requested is relevant and necessary to the accomplishment of some task or determination; and
-the task or determination is an employment responsibility for the inquirer or is a properly assigned subject matter for the inquirer's determination; and
-the task or determination is consistent with the purpose(s) for which the record, information, or data are maintained.

Disclosure pursuant to judicial order of subpoena

The college will make a reasonable effort to notify the student of the order or subpoena and provide him or her an opportunity to contest before complying.

In the case of a subpoena issued for law enforcement purposes, the college is not required to notify the student of the existence or the contents of the subpoena, or of the information furnished in response to the subpoena, if the Court or other issuing agency has ordered that such information not be disclosed. Searches conducted pursuant to the Patriot Act do not require prior or subsequent notification and the college may be prohibited from providing any information regarding such search to the object of the search.

DISCLOSURE TO THE VICTIM OF CERTAIN CRIMES

Federal law requires the college to disclose to both the accuser and the accused student the outcome of all student disciplinary proceedings that involve a sexual offense.

In addition, the college may disclose the final results of student disciplinary proceedings regarding a crime of violence or a non-forcible sex offense. Final results include name of the offender, violation, and any sanction imposed.

DISCLOSURE IN CONNECTION WITH DISCIPLINARY PROCEEDINGS

Disciplinary decisions may be disclosed to persons other than the victim if: (1) it is determined that the student is the alleged perpetrator of a crime of violence or non-forcible sex offense; and (2) the student has committed a violation of college rules or policies. The college may not disclose the name of any other student, including a victim or witnesses without their consent.

The college can also inform parents about violations of the college's drug and alcohol policy by a student under the age of twenty one (21).

DISCLOSURE TO CERTAIN GOVERNMENT OFFICIALS.

The college will release information to authorized representatives of the U.S. Comptroller General's Office, the U.S. Department of Education, and state and local educational authorities in connection with an audit or an evaluation of federal or state supported programs and to assure the enforcement of or compliance with federal or state legal requirements related to these programs; and to the United States Attorney General for law enforcement purposes.

The college will also release information to authorized representatives of: the U.S. Citizenship and Immigration Services (USCIS) for purposes of the Coordinated Interagency partnership regulating International Students; the Internal Revenue Service (IRS) for purposes of complying with the Taxpayer Relief Act of 1997; and the Department of Veterans Affairs for students receiving educational assistance from the agency.

The college will disclose "Student Recruiting Information" to the Department of Defense and military recruiters for recruiting purposes only pursuant to the Solomon

Amendment. Student recruiting information is name, address, telephone listing, age (or year of birth), place of birth, level of education and degrees received, and major.

The college will also disclose information to authorized representatives of the state and local government if disclosure is allowed pursuant to a state statute concerning the juvenile justice system.

Other permitted disclosures beyond directory information can be:

- To parents/guardians of dependent students. Dependent defined as those students claimed as such on tax forms.
- To the student
- To agents acting on behalf of the college, who may include attorneys, auditors, collection agents, security services, or service providers.
-In connection with financial aid to the student.
- To another school in which the student seeks to enroll (disclosure may be made whether the student or the other institution initiates the request).
- To accrediting organizations for accrediting purposes.
- To the appropriate parties in a health or safety emergency.
- In response to complaints and legal actions involving the student and the college. If a student or parent initiates legal action or brings complaints against the college, the college may disclose information relevant to the response to the complaint without seeking the prior consent of the student. In addition, in the event that the college initiates legal action against a parent or student, the college may disclose relevant information without a court order or subpoena if a reasonable effort is made to notify the student or parent prior to disclosure.
- To organizations conducting studies for or on behalf of the college (e.g. utilizing predictive tests or student aid programs).

OTHER RELEVANT POLICIES AND PROCEDURES

All institutions subject to FERPA are required to maintain records of requests and disclosures of personally identifiable information. The records and requests, whether granted or not, shall include the names and addresses of the persons who request the information and their legitimate interests in the information. Records of requests and disclosures need not be maintained for the following: requests made by students for their own use; disclosures made in response to written requests from students; requests made by school officials; and disclosures of directory information.

These records of disclosures and requests for disclosures are considered a part of the student's educational records and must be retained as long as the college retains the records themselves. The records of requests and disclosures must be maintained in a form that permits students, responsible institutional officials, and state and federal auditors to inspect them.

The college maintains a system for the destruction of nonacademic records. Once a student has requested access to his or her education records, however, these nonacademic records cannot be destroyed until the student has inspected and reviewed the education records.

The college will review and revise this policy regarding the Confidentiality of Student Records as necessary. All revisions to this policy will be published online and in the Student Handbook.

ACCREDITATION

Massachusetts College of Art and Design is accredited by the New England Association of Schools and Colleges, Inc. through its Commission on Institutions of Higher Education, and also is accredited by the National Association of Schools of Art and Design. Inquiries regarding the accreditation status should be directed to the college's administrative staff.

New England Association of Schools and Colleges
Commission of Institutions of Higher Education
209 Burlington Road
Bedford, MA 01730-1433
(781) 271-0022
cihe@neasc.org

*In January 2011, MassArt submitted a Fifth Year Report to the New England Association of Schools and Colleges (NEASC).

National Association of Schools of Art and Design (NASAD)
11250 Roger Bacon Drive, Suite 21
Reston, VA 20190-5248
703-437-0700
info@arts-accredit.org

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